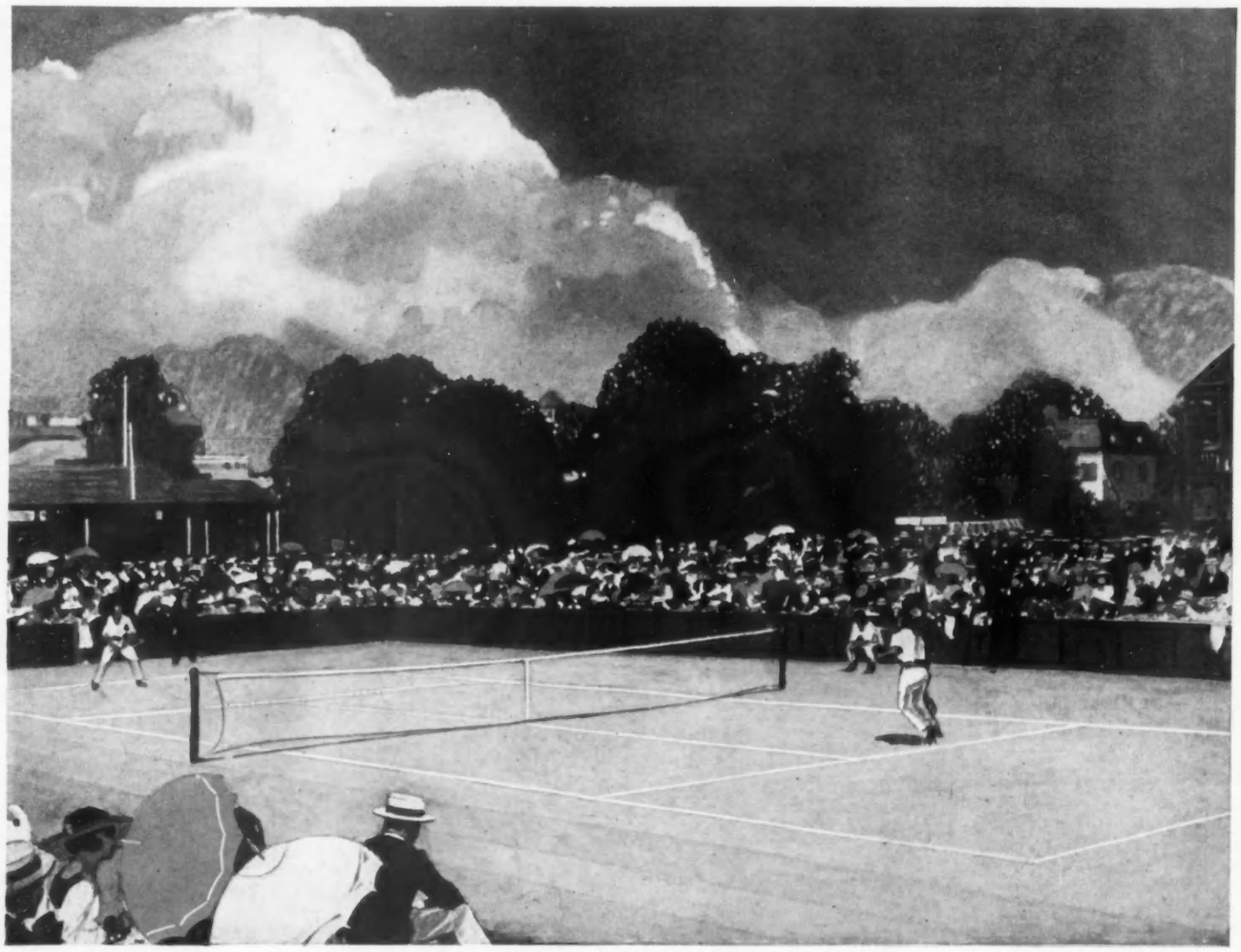
Children's Fashion Number

VOGUE

August 15 · 1919
Price 35 cts.

The Vogue Company
CONDÉ NAST Publisher



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OFFERINGS AT THE BETTER STORES IN THE KNIT UNDERWEAR DEPARTMENTS

VOGUE is published on the first and fifteenth of every month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $5 a year in advance. Entered as second class matter February 16, 1916, at the Post Office, N. Y., under act of March 3, 1879.

Vol. No. 54, No. 4
Whole No. 1125

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Exclusive shops throughout the width and breadth of the land feature Maison Haas dresses because of their immediate acceptance by fashionable women everywhere. These shops are featuring, for Fall and Winter, dresses developed in *Cord de Laine*, *Tricolaine*, *Pou de Laine*, *Tricolette*, and *Wool Jersey*.

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Same model in navy Serge. $16.95

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Blackshire models for Autumn faithfully portray the mode. They are refreshingly different. The "Blackshire Style Story" will not only reveal the authentic Fall silhouette but its interpretation in black as dictated by the largest specialists in black apparel in the world.

Insist upon the Blackshire Label when purchasing black gowns or blouses. It is the symbol of Individuality and Smartness.

The Styles Illustrated

6408 (*Left*)—A youthful model of superior quality Tricotine, beautifully hand tailored and bound with silk braid. A unique cuff finishes the sleeve.

6401 (*Center*)—This gown of excellent quality black Tricotine has its vest and sides of skirt elaborately embroidered in ribbozine. The belt, tying loosely about the waist, is finished with two heavy silk tassels.

6416 (*Right*)—This modish frock of Poiret Twille is made in the fashionable coat effect. The vest is embroidered in silk and the sides of the coat trimmed with bone buttons. The back blouses gracefully over the narrow belt.

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13. *Hand crocheted wool carriage robe, in pink and white or blue and white block design. Shell edge.* $3.59

14. *"Baby Bunting" or sleeping bag of white eiderdown, bound with satin ribbon.* $2.79

15. *Baby bathrobe of white eiderdown bound with pink or blue satin ribbon. Finished with silk cords and tassels. Sizes 1 and 2 years.* $2.24

16. *Wool blanket. Satin bound in pink or blue. 36 inches square.* $3.09

17. *Crepe de chine carriage cover in pink or blue, hand embroidered in a dainty design. Silk lined and interlined* $7.89

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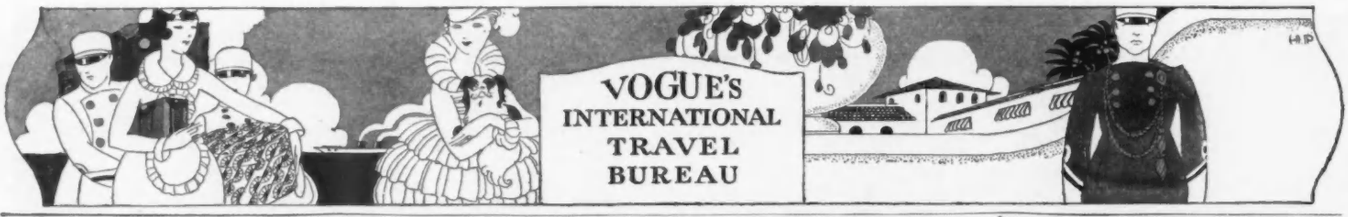

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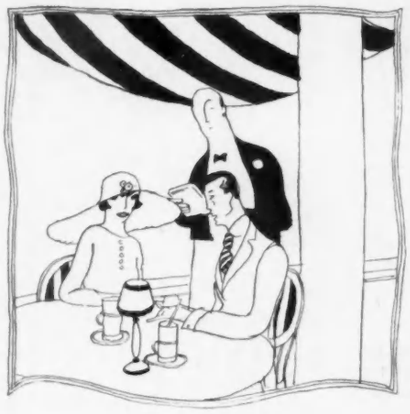

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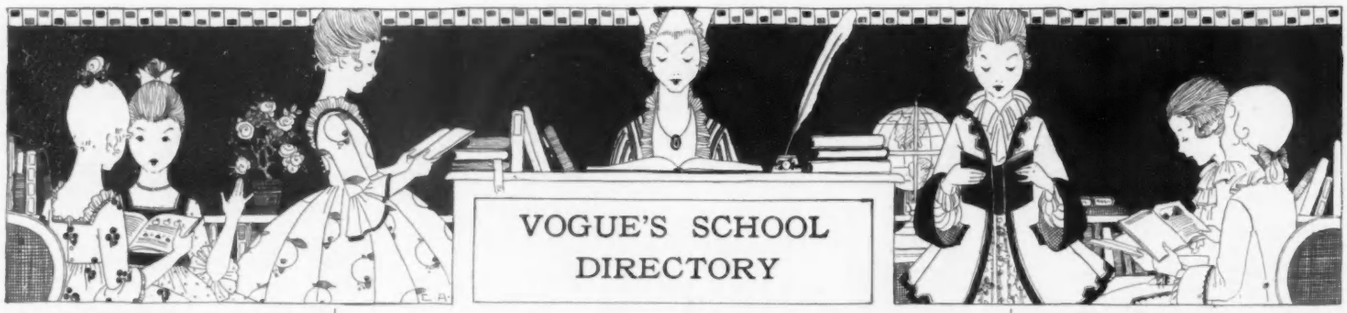

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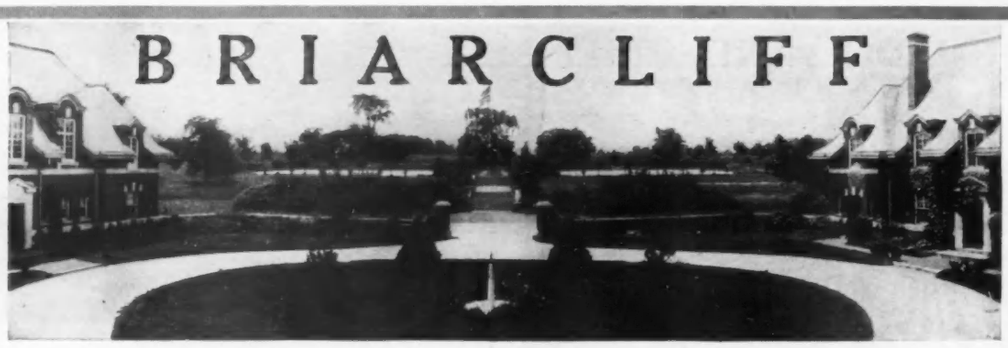

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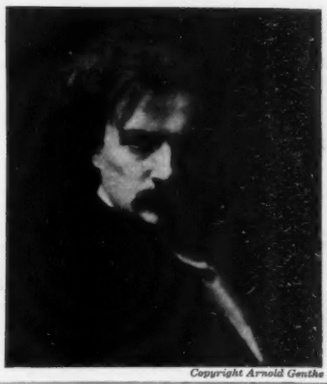

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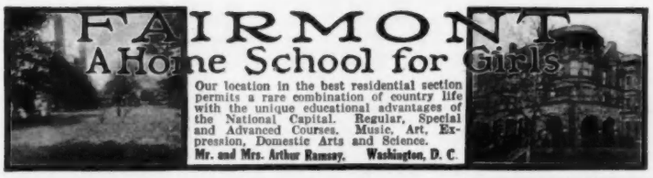

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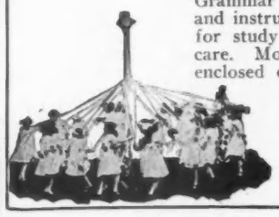

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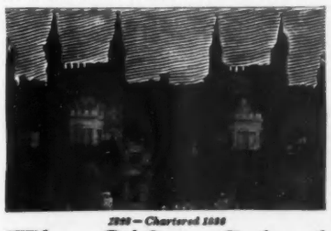

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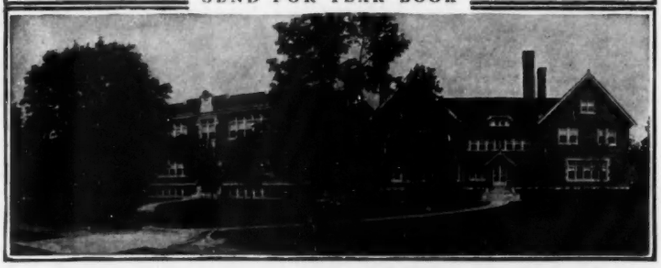

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October — Fall Planting

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December — Christmas House Number

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VOGUE'S

First Autumn Fashion Numbers

The instant the war was over, Paris began to dance, and, curiously enough, the dance has determined the mode of even the most sedate autumn street frock. In repose, the silhouette remains slim. But the instant one moves—walking, dancing, crossing a room—it must have grace and flow of line.

How can you get that floating effect? How should you stand when you wear it? How can you know the favored colors? How can you assure yourself added distinction of dress and save yourself from misguided or haphazard buying? . . . . The secret is not more money. It is Vogue's authoritative, advance fashion advice.

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Paris, London, New York pass in review, with their first foreshadowing of the mode. There will be an authoritative picturing of the new textiles. An article on those little niceties that mark the finish of a gown. All the regular departments. And twenty-four whole pages of the best models developed as Vogue Patterns.

Autumn Millinery *Sept. 15*

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New York Fashions *Oct. 1*

New York itself creates since the war. And here is a whole number devoted to the originations that spring up on Fifth Avenue and flower gaily at the Ritz. Practical? Oh, certainly. But lovely first of all.

Paris Openings *Oct. 15*

The *haute couture* is more exclusive than the courts of kings—but—Vogue has the entrée, sketch book in hand. And here is all the wonderful, extravagant, dance-mad mode of a Paris that flings five years' gayety into one.

Winter Fashions *Nov. 1*

The full pageant of the winter streams by—the most sumptuous furs, the suits and frocks and wraps and hats and accessories finally adopted by that critical capricious great world that Vogue mirrors every two weeks.

Smart Fashions for Limited Incomes. *Nov. 15*

Vogue works with the designer, the dressmaker, the merchant. The best of these money-saving bits of collaboration are in this number. Vogue's own originations. Bargains from specialty shop and department store. The Vogue-chosen accessory. The well-cut Vogue pattern.

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VOGUE

CONDÉ NAST, *Publisher*
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19 WEST 44TH STREET, NEW YORK CITY

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Please reserve for me, as they appear, one copy of each of the Autumn Fashion Numbers of Vogue which I have checked below:

☐ Forecast of Autumn Fashions
☐ Autumn Millinery
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☐ Paris Openings
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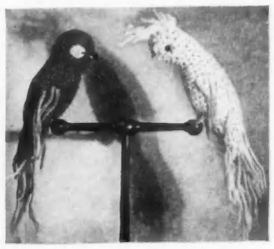

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In the booklet, "A Skin You Love to Touch," which is wrapped around every cake of Woodbury's Facial Soap, you will find scientific advice on the skin and scalp, as well as complete treatments for the commoner skin troubles.

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VOGUE FORECASTS THE AUTUMN FASHIONS

THE big grey cables that lie along the floor of the Atlantic are singing again! For four years, they carried such heavy news, down there in the dark—war speeches, and battles, and casualty lists—that they'd almost forgotten the old words—the breathless frivolous fashion chatter that used to flash across under water while the big liners above carried the lovely French models.

But now the old days are come again. And there is talk of duvetyn and djersadrap, printed velvets and plaited ruffles, and just what Rodier is doing in fabrics and what Paquin will launch and Poiret will create.

It's All in the Autumn Forecast

Madame on this side of the ocean knows that all the news of frocks and frills will be in her Forecast of Autumn Fashions Number of Vogue. She knows that it will tell her whether we're really going to wear the colours she has heard about—whether henna will still be good and waistcoats chic—whether the new red is really garnet as she's been told—whether that okra green will be becoming—whether the ninety-five-dollar-a-yard brocade is a reality or only a newspaper story.

Every Query Answered

And the silhouette! Are we actually going back to line? To the rounded corseted figure in place of our present slinky vampishness? To the tailored suit with its formal cut? To collars and cuffs of new-old attractiveness? To the elaborate afternoon toilette? The gorgeous evening wrap that might grace a museum collection? The short-vamp shoe? The evening gown with tiniest shoulder straps clinging to an extravagantly low-cut bodice that has no back at all?

Vogue knows. The cables have carried it all from Paris. The models, the sketches, the bits of textiles are on the way. New York is creating, too—the new and different suit; the very one-piece dress you'll need the minute you come back to town; the afternoon wrap, of black satin, perhaps, that will go over the crisp little frocks; and all the fascinating accessories that make such a world of difference to the woman who knows. You don't have to live in New York in order to see these things. The Vogue Shopping Service has its desks cleared, ready for your letter. The Information Service has its typewriters uncovered. The Pattern Department is planning twenty-four whole pages of the new silhouette crystallized into tissue paper for that Forecast Number.

Reserve Your Copy of Vogue

All you have to do is to take your telephone and say, "Mr. Newsman, reserve me that next number of Vogue. I've simply got to have it." If you had the forethought to become a subscriber, you won't need to exert yourself at all except to restrain your natural impatience till you can get between those delightful covers.

VOL. NO. 54. NO. 4 WHOLE NO. 1125

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Walter Scott Shinn

LIEUTENANT-COLONEL THEODORE ROOSEVELT AND HIS FAMILY

It would be hard to find a family group, together again after a long war-time separation, which wins more friendly interest than that of Lieutenant-Colonel Roosevelt and Mrs. Roosevelt with their children. Of the small attentive three, Miss Grace Roosevelt is the oldest, and Theodore, junior, and Cornelius respectively stand next in age

Lieutenant-Colonel Roosevelt, who, during the war, upheld the distinguished martial traditions of his family, is now taking an active part in politics. Mrs. Roosevelt was one of the first women to enter service with the Y. M. C. A. in France and had charge of the women's part of the recreational work for sailors and soldiers on leave there

SEP 23 1919

VOGUE

A little hat that motored to the races was a straw helmet effectively draped with white chiffon

IN MIDSUMMER, NEW YORK FORESHADOWS THE MODE

This original midsummer hat is simply a palm-leaf fan crowned with blue taffeta and wreathed with flowers

The Mode, Surely If Subtly, Is Changing, for New York Fashions Are Gradually Adopting a Frame of Mind That Is French—A Smart Assemblage Met to Witness the Races

THE most interesting feature of midsummer fashions in and about town is the suggestion occasionally gleaned from observance that the American woman is seriously considering the remodelling of her figure in accordance with the French style. The American ideal of feminine elegance has been a small graceful head posed on a long slender neck, narrow shoulders, a figure as softly modelled as a boy's above the waist, and extravagant length of limb. Delicately arched feet encased in shoes of the long drawn-out lasts for which Fifth Avenue bootmakers are proverbial were in keeping with this silhouette, which was a thing entirely of chic angles with but the suggestion of a delicate curve here and there in its long sweep of line. This was the ideal, and to it, with more or less success, the woman of fashion molded her figure.

There is evidence to-day that a new fashion concept is gradually being formed in the American mind. The slender, one might almost say attenuated silhouette still prevails, but the woman who stands out in every assemblage as being just a bit in advance of the mode is she who has managed to introduce into her silhouette the suggestion of roundness. Just as young as the erstwhile flatness are these new curves. They are almost tenderly soft — not the curves of restriction and stiffness, but the softly rounded curves of the natural figure trained to emphasize its feminine roundness rather than its boyish slimness. Above the waist, the figure is unconfined; below, the hips begin at once to be rounded, and through the diaphragm there is less thickness than heretofore. Shorter skirts show just a bit more curve in the limbs. A thing of the most subtle roundness is this new idea of chic in the silhouette imported from Paris, it is true, but it is gradually making an obvious impression upon

One costume that attended the races was all in tan. The putty coloured foulard frock was strewn with darker flowers to match the hat and parasol

Central News Photo Service

Mrs. John Wanamaker, junior (left) was a spectator at the United Hunts meet. Mrs. Frederick Frelinghuysen (right) was frocked in white

Miss Marion Tiffany, below a large black hat, was seen at the Ritz wearing a black charmeuse frock with short sleeves and long waist

the American woman, whether for the moment or to become a genuine factor in the mode still remains to be seen. Emphasizing this effect, one sees now and then, on Fifth Avenue and at the Ritz, boots of distinctly French type, short of vamp, extravagantly high of heel, and, to the American eye, bluntly broad of toe. As an integral part of the silhouette, these short-vamped shoes are in harmony, and it is possible that they may come into more general vogue here, though so far, the bootmakers say that American women have not shown a marked interest in the models displayed.

Count de Strelecki

At the wedding of Miss Edith Mortimer and Count Mario di Zoppola, on June 28, the attendants of the bride were Mrs. Morton Breese, Miss Leonie Burrill, Mrs. Alexander Biddle, Mrs. James Lloyd Derby, and Mrs. Darragh A. Park

AT THE RACES

Short sleeves are a feature of many of the summer gowns, and with them are worn long white gloves of kid or soft thin doeskin which have the fineness and excellent fitting qualities of suède. At the Long Island races were many dresses of printed foulard and pussy-willow silk made with abbreviated sleeves and with skirts a little, but not much shorter and a trifle, but not much wider. The sketch at the bottom of page 102 shows such a gown worn by Miss Audrey Hoffman at Belmont Park Terminal, and she is shown again in the photograph at the lower right on page 56. It was of black foulard with large white dots in it. The waist-line was a trifle elongated after a fashion which is distinctly of the present mode, and it turned up in a faced cuff where it met the skirt to correspond with the cuff at the edge of the sleeve. A broad flat hat trimmed with white flowers about the crown was the complement of this frock. Of the same general character was the black charmeuse frock worn by Miss Marion Tiffany at the Ritz a few days later and shown in the sketch at the bottom of page 27. Miss Tiffany's frock was bordered about the bottom and about the edge of the short sleeves with cream coloured entredeux. A flat hat of black crin with straggling black ostrich feathers applied on the brim accompanied this frock, and Miss Tiffany wore long white gloves and black shoes with steel buckles.

Another hat that was seen at the races was saucily lifted both front and back, and it was exceedingly chic

Central News Photo Service

Mrs. S. Bryce Wing's frock at the United Hunts races gave its smart simplicity a becoming novel touch by ribbon-laced collar and cuffs

SEVERAL SMART FROCKS

The sketch at the lower left on page 27 shows another race costume of foulard, a warm putty tan colour with large flowers of deeper tone scattered over the surface. This was worn with a hat of Georgette crêpe in a darker shade of tan and with a dark tan panne velvet parasol edged with a deep border of Georgette crêpe.

Fringe still drips from the edges of many of the present frocks. Very long blue fringe overhung the skirt of the blue and white chiffon gown worn by Mrs. John Wanamaker, junior, at the Belmont Park races and shown at the left in the photograph on page 27. Her companion in the photograph, Mrs. Frederick Frelinghuysen, sponsored a gown of white Swiss finely dotted in rose and a hat of the same sheer stuff. Swiss is one of the prettiest summer materials, and this season, as for several seasons past, it has made its appearance in some of the most attractive of the thin dresses.

The frock worn by Mrs. S. Bryce Wing, in the photograph at the lower left on this page, is of a type which always finds its way into the summer wardrobe of the carefully dressed woman. The skirt of the blouse may be of one length this year and of another length next year, but the type of dress is always in good taste.

An interesting frock with a richly embroidered peasant blouse was worn by Miss Eugénie Ladenburg who attended the United Hunts races with her mother, Mrs. Adolf Ladenburg. They are shown in the photograph at the lower right on this page. The blouse was buttoned the full

(*Continued on page 87*)

© Underwood & Underwood

Mrs. Adolf Ladenburg (right) attended the United Hunts meet with her daughter, Miss Eugenie Ladenburg, who was smartly costumed

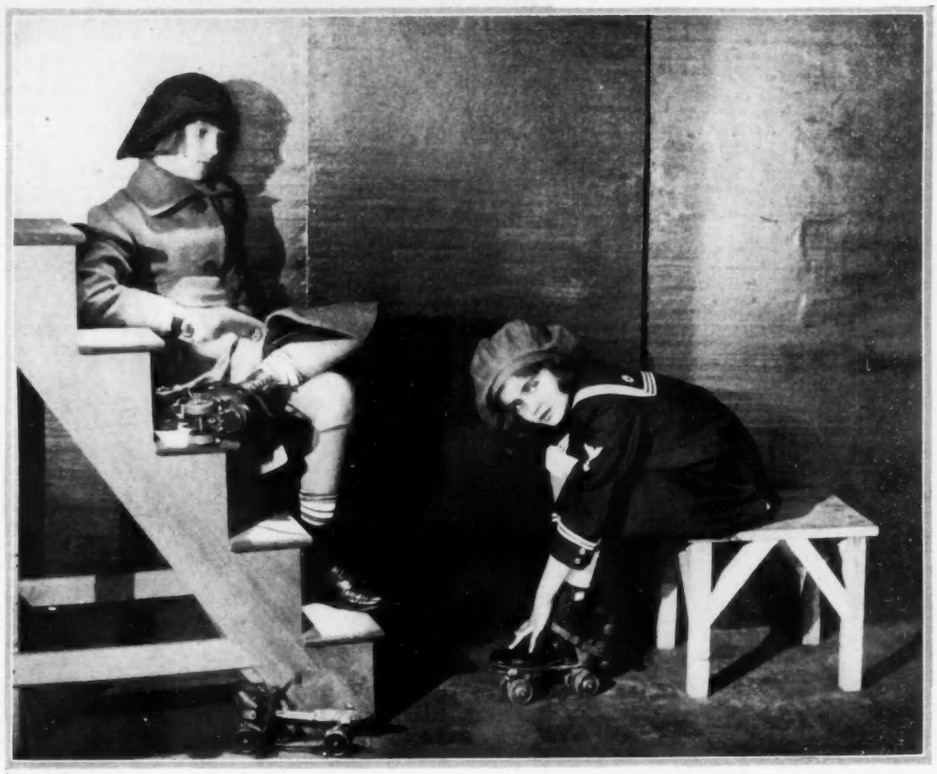
An unpretentious play frock of tobacco brown chambray has, in spite of its smock simplicity and the very practical bloomers to match it, a little air that one is sure to recognize as smart. Featherstitching and smocking are brown and yellow; from Grande Maison de Blanc of New York

(Left) She looks so very good, this little girl dressed for a party, that one is sure promises of pink ice cream and frosted cakes make her eyes so pensive. Her frock of pale pink chiffon is trimmed with flesh satin ribbons and a wide apron and cuffs of white organdie with bands of net

CLOTHES THAT CARRY ASSURANCE TO A PARTY AND UNHAMPERED SPIRITS INTO ANY SORT OF A GAME

MODELS FROM FRANKLIN SIMON

(Right) Crisp days don't have much fun nipping a little girl who is deeply entrenched in a coat of natural camel's hair copied from a grown-up model. The collar is adjustable, and the pockets button to the coat. There is an irresistible charm for the six to ten-year-old in the sailor coat of blue serge with rows of white braid about the collar and cuffs and insignia of red and blue and white



Baron de Meyer

A play frock so very nice that it is a temptation to steal off to a secluded nook and meditate on its charm, is of white dimity with French blue dots. It is so pleasantly simple, —just a full skirt shirred onto a high waistline, a sash of white organdie that develops into a butterfly bow, and plaitings of organdie edged with fine Valenciennes lace for the collar and cuffs

The little girl writing her old-fashioned name is new-fashioned in a frock of dull blue voile with white hand-embroidery. It has a group of tucks around the centre and a hem that is nothing but tucks. The poke bonnet is of French blue linen with a white linen facing. The other little girl wears a slim frock of white French voile trimmed with filet lace and bound with pink voile. Her bonnet is of yellow mull with white wool cordings and a brown ribbon

Baron de Meyer

(Right) Lanvin designed the dress at the left, combining white and French blue voile trimmed with French knots between the bands of voile. The skirt is gathered on a scalloped yoke and held by a narrow sash; from Bendel. The second croquet player also wears a frock combining white and French blue, but it is made of alternating bands of dimity. It has two tiny slit pockets and a blue collar that fastens securely with large buttons

MODELS FROM GRANDE MAISON DE BLANC OF NEW YORK

A DAINTY PLAY FROCK OF VOILE OR DIMITY MAY KNOW MANY A HAPPY GOOD TIME

All the world, with which she is on such friendly terms, might well approve of her sagacity in selecting this frock of copper coloured organdie trimmed with flutings of the material and picot edgings and hem-stitched seams in moss green silk. The sash, also of moss green silk, passes through slits at the waist-line and ties at one side into a bow with fringed ends

LANVIN SHAPES NET, SILK, AND ORGANDIE INTO FROCKS THAT MAY CONFIDENTLY VENTURE TO A PARTY

MODELS FROM BENDEL

Baron de Meyer

(Right) At dancing-school, where pretty frocks abound, it is gratifying to dance the minuet in a frock that emphasizes one's natural winsomeness. The foundation is chiffon, and the overdress of lace and net has a lace flouncing gathered to the yoke at either side and a front panel trimmed at intervals with pale pink satin ribbons. The pink satin girdle is marked with hand-made silk rosebuds

Mother Hubbard has long been the joy of the youngest generation, and now her old-fashioned gowns have inspired Lanvin in the designing of this party frock of rose silk trimmed with a deep collar of dull gold lace. The skirt starts by being tightly cartridge plaited onto the yoke, then, rippling into soft folds, it ends, as do the sleeves, with narrow bands of shirred silk ravelled at the edges

A frock that would make one skip for sheer joy is this little dancing school dress of cream coloured lace. It has a wreath of silk flowers in pastel shades and a gay coral sash. In distinct contrast is the rose organdie frock of the little girl in the middle. With its demure tucks, puffy sleeves, and hooped skirt, it carries a suggestion of the days when grandmother went to parties

CHILDREN NEED NO LONGER SIGH FOR THE JOYS OF BEING GROWN-UP WHEN FROCKS LIKE THESE MAKE YOUTH A DISTINCT ADVANTAGE

Anybody would have thought that flowered white chiffon was quite pretty enough to make a party frock all by itself, but then the ruffles came along—row after row of them—and of course they had to be given an important place right in the front. Next, the old-blue velvet ribbon wanted to be put in, too. And the little girl says she is very glad that it all happened in just that way

DESIGNS BY HELEN DRYDEN

(Right) The little girl at the left of the sketch thinks that nothing could be nicer to throw over a sheer dance frock than an old-fashioned dolman—especially when it is made of blue velveteen and opossum fur. The smart little blue velveteen hat, with its encircling band of opossum, completes the costume. The tall person in the middle, however, has, with the entrance into her teens, completely discarded all such frivolities

The dignified young lady in the middle is serenely conscious of her becoming school dress of blue and green cheviot with collar and cuffs of blue organdie. (Left) The little boy with the rebellious hair, who is so determinedly ridding himself of his cap, needs to be clad according to his temperament, which is exactly suited by the freedom of this Russian blouse suit of white piqué, trimmed with dark blue soutache braid

It is a sleepy task to trace the changes in the world map, when one knows that the only changes of any moment are those wrought by one's charming little self. The wise young lady who puts forth this modest opinion, chooses for herself a frock of rose challis, lavishly besprinkled with gay little figures. White batiste makes the vest, and dainty batiste plaitings edge the collar and cuffs

Here is a young lady of more serious mind. She has determined to study the globe until she finds every village mentioned in the peace treaty. Nothing could be a better reward for such high resolve than this charming dress of beige cashmere with an unusual yoke of plaited beige chiffon, a skirt smocked at the sides, and two brown ribbons which tie in a pert bow at the back

A bit of black velvet is always aristocratic, and this one refuses to be related to any but a very smart young person. It has some old-blue taffeta for its round neck, and more blue taffeta at the bottom of its skirt, and it slips over its owner's head and ties with a tasseled cord

(Left) Nobody knew why this little girl longed for cool days, until she appeared one breezy day, clad in this coat of beige duvetyn, smocked at the sides and banded with beaver fur. There is a beaver muff and a small round hat of beaver coloured velvet to go with it

It is easy to see why grown-ups bewail the passing of their schooldays. With a school dress made of dark blue cashmere, embroidered, in brilliant Spanish fashion, in bright reds and yellows and blues, one might be well content to sit forever, poring over fractions and multiplication

A MODERN PRINCESS *in* OLD FLORENTINE FAIRYLAND

In Storied Poggio Imperiale, Where Once Lived The Medicis in State and Splendour, A Little Daughter of Royalty Spends Busy Happy Days

FLORENCE, of course, means gates and Madonnas and moonlight on old palaces and sunlight on old bridges, and roses on old walls. And through the Porta Romana, at the end of a long avenue of Tuscan cypress, one may see that characteristically Florentine castle, the Poggio Imperiale, topping a green Italian hill.

A HISTORIC OLD CASTLE

Once upon a time—like all real castles, this one began a long time ago—, the Baroncelli possessed the whole of the hill of Arcetri. A most remarkable family they must have been, too, for Tomassio, meeting his master, Cosimo de' Medici, after Pius V had made him Grand Duke of Tuscany, became so excited at the honour that he promptly died of joy—an expression of devotion little known in these more practical days. Here it was, too, that a deadly duel was fought for the hand of the beautiful Marietta de Ricci,—that, also, being a bygone custom for effectively deciding romantic entanglements, which, unfortunately, has been allowed to drop into disuse. Later Isabella de' Medici was murdered here; and in 1622, the wife of Cosimo II de' Medici had the villa rebuilt and rearranged in much of its present stately manner. It was she who gave it the name of Poggio Imperiale.

Through a long and complicated history, the villa has passed the years, and, since 1864, has been occupied by the Instituto della Santissima Annunziata, a girls' school for the nobility and the higher classes in Italy. And here, where so many princesses, tragic or wicked or gay, have lived their brilliant Italian lives, the little princess of Belgium, Marie José, studied and played and dreamed through the troubled days of the great war.

It is much like American schools where girls are prepared for college, this villa with its royal blue and green gardens. As the directress explained, character is given as much attention as the perfecting of the mind; and dancing, music in all its branches, and painting are taught by famous masters.

One enters an imposing courtyard and passes into an imperial garden where, scattered about among the roses, jasmine, and lilacs are groups of merry little girls romping and chatting together. Some, a little older, are embroidering on pieces of linen with the same stitches used by the slender fingers of fine Florentine ladies through years and years of romance and valiant history.

Among one cluster of bright heads, recently, was a wistful face in a cloud of blond hair. She was taller than the rest, this slim little person, and she had eyes and a voice full of gaiety. Like her companions, she was dressed in a grey uniform with a white plaited collar and cuffs and a dark blue belt. Although her manner with the other children was merry and simple, something there was about the tilt of her head and the expression in her eyes which set her apart. And because, although she was only twelve, she had passed through some experiences far too terrible for her years, a sober, almost severe look crossed this beautiful young face from time to time.

In the centre of a happy grey-frocked group of schoolgirls, in the old Florentine garden, is H. R. H. Princess Marie José of Belgium

(Left) For her leisure time, the Princess Marie José finds companionship in this large four-footed friend who enjoys being held

WHEN THE EVENING CAME

Not so very long ago, she played in a stately garden far up in Brussels. There were flowers and boughs and birds in that garden, and the little Princess used to gather roses to carry to her mother, Queen Elizabeth. Suddenly, the enemy marched against her country, and, at the head of his hosts, the King rode forth from the im-

(*Continued on page 106*)

On the wide sunny walks which lead through the garden of the Poggio Imperiale, one can half imagine the shades of the Medici

Here in the playground of the Villa, many little daughters of the nobility enjoy the sunny hours spent in the pleasant out-of-doors

SOME SMALL MEMBERS OF SOCIETY PROVE THAT ONE IS NEVER TOO YOUNG TO BE CHARMING

Bachrach

Mrs. Morgan Belmont, who was before her marriage Miss Margaret Andrews, is putting the canine member of the family through one of his tricks, while her mother, Mrs. Paul Andrews, and her son supervise the performance

© Bachrach

These three future members of New York society are the children of Mrs. J. Macy Willetts, who was, before her marriage, Miss Gladys Bloodgood, the sister of Mrs. Charles Scribner, junior, and the daughter of the late Mr. Hildreth Bloodgood. Mr. and Mrs. Willetts have a large farm in the Berkshires, where their dog kennels have won widespread fame

Charlotte Fairchild

(Right) Miss Angela Fowler is so young a miss that she chooses a lofty seat where she can be nearer to her mother, Mrs. Robert Ludlow Fowler, formerly Miss Charlotte Cram. Mr. Fowler returned this spring from aviation service in France

This lavishness of black Alaskan seal obligingly adapts itself to day or night and looks equally imposing at either time. Coats are doing without fastenings this season, leaving one liberty and choice in the method of wrapping oneself in. This coat has extensive cuffs that serve as muffs and a versatile little stole that can do a number of things. The impressive creature in the middle who presents so much chinchilla back and so long a strip of jetted train does it with decided malice aforethought

The lady in chinchilla knows full well that her soft furry back displays the latest thing in silhouettes—broad at the hips, tapering at the ankles—not to mention the very good view one gets of up and down skins banded widely with skins that run around. Thus equipped in ermine, one is more than started along the road to conquest. Sable generously gives its allegiance in the deep cape collar ending in a whole row of little swinging tails and in the extensive cuffs of luxurious muff-like proportions

MODELS FROM STEIN AND BLAINE

FURS OF THE RAREST AND RICHEST NATURES ARE SOMEWHAT INDEFINITE AS TO FORM AND WILL BE NEITHER CAPES NOR COATS, BUT AS MUCH AS ONE LIKES OF BOTH

Considering how short a space it occupies, this coat of baby lamb manages to make a great impression. Perhaps it is due to the tight little scarf of sable, perhaps to the graceful ripple of the circular bottom, and maybe—which is most likely of all—it is created by the full circular cape attached to the shoulders and swung across the front like a scarf. The slim young woman in the middle has not lost any of her slimness by donning her coat—and the reason for that is that it is not fashioned all of fur

This middle coat preserves slenderness by being of soft marine blue duvetyn trimmed in the newest fashion towards the front with strips of squirrel and collared and cuffed by the same fur. The back blouses, and the waist-line is marked by a belt of silk cords. Then broadtail comes along in the coat at the right and offers a wrap of competing smartness. There are straight lines just the right length and a correct narrowness to the shoulders, besides the matter of mink trimmings which are an undeniable asset

MODELS FROM STEIN AND BLAINE

BEYOND THE HORIZON OF MIDSUMMER ONE GLIMPSES

MIDWINTER REPRESENTED BY FURS THAT ARE MORE

THAN EVER LUXURIOUS AND MORE THAN EVER LOVELY

PARIS SENDS ITS SMALL FASHIONS TO THE COUNTRY

THE COUNTRY ENTERTAINS THE VERIEST CITY CHILD

(Right) Izaak Walton knew what he was talking about—there is no joy like fishing. And how convenient, in case of accidents, to have on a complete suit of washable piqué, blanketstitched and buttoned in blue

(Middle, below) In the country, one has leisure to visit one's friends. The canaries are amusing, for they never forget how to chirp for chickweed, and, if one keeps still, they take an amicable peck on a fingertip

If one must return to Paris to look after important affairs, it is a consolation to have one's autumn coat and cap modelled after those of a French aviator

Even in August, there are cool mornings for a snug top-coat and a trip to market—personal supervision is very important in these days of food economy

(Right) On arriving in the country, one's first care, after unpacking the most important belongings, is to see how things are going in the barnyard

(Left) One pays a visit to all one's friends of the year before,—the cocks and hens with their brand new families, the ducks, and the bright pheasants

This true "boulevardier" clings to gloves, but adopts all the innovations, including an English nurse. Suited in cotton éponge, he wears a hat with a towering feather

A stroll in the Bois, when one takes one's pet, is the pleasantest sort of diversion, only to be completed by a coat of soft tan cloth, white shoes and socks, and a white-felt hat

(Right) Sports and comfort come first these days, so perhaps the best choice when one skips rope is a straight frock of pink cotton voile

(Middle, below) This little girl with short-socked legs and cropped hair wisely wears her loosest and shortest frock for the tennis-court

Knitted costumes are chic for little people at present, and there should be at least one in a fancy stitch in the wardrobe. White wool is very becoming for both frock and cap

A favourite frock is a knitted one of bright green wool bordered at the neck and belted in soft tan. The tiny gloves leave the arms bare, and the green cap has a tan pompon

THESE FRENCH COSTUMES ARE CAREFREE TO A DEGREE OF CHIC

CLOTHES AND CONVENTION ARE FAR APART FOR THE VERY YOUNG

de Givenchy

VELVET MAKES THE EARLY AUTUMN HATS SOFT AS TO MATERIAL BUT DECIDED AS TO SHAPE

MODELS FROM JOSEPH

Very English in both shape and trimming is a hat of soft black velvet with a low beehive crown and an up-and-away brim that conceals it entirely. Crisp brown wheat and an open-hearted deep pink rose bloom around the crown

The kind of a hat that gives confidence to one's inner consciousness, as well as charm to one's outer appearance, is one of black velvet worn straight over the eyes. A cockade of burnt goose falls over the rolled back brim at the front

A bandeau is one secret for the success of this navy blue velvet hat with a brim that goes up becomingly on one side and down equally becomingly on the other. Then, to make up for hiding so much, the down-dipping side offers a cascade of clipped rainbow-hued ostrich tips

(Left) For so small a hat, this one shows unusual decision in the matter of colour and shape. The narrow brim of vivid Chinese blue velvet pursues the even tenor of its way to the side front where it curves up and widens abruptly. Cock's feathers matching it in colour trail over one shoulder

(Right) Hidden under the straggly ostrich plumes of alternating tan and black is a little hat of black velvet with a widely turned back brim. The feathers form a tantalizing fringe that only permits an occasional glimpse of the nicest part of all—two smiling eyes behind it

Jean Hamman, the French artist who fought through the war as a camoufleur, is making new and fascinating movable toys. His particular passion is for American Indians, and here one finds a daring chief in conflict with a bear, while a lusty cactus hovers in the background

THE SIMPLIFIED CHILD IS NOW THE MODE IN PARIS

The Latest French Model in Children is a Thoroughly Simplified Affair that Begins With Nurses and Extends Even to Clothes and Toys

H. C. Ellis

La Rochefoucauld d'Estissac is having a wonderful time in a simple suit of blue and white linen

AMONG the most characteristic sights in Paris, in the old days, were the children who, accompanied by nurses and governesses, used to play under the trees of the Champs Elysées, the Avenue du Bois, and the aristocratic Parc Monceau. Not that they have ceased to play there; on the contrary, their old haunts seem to be more populous than ever; but there is a striking change in the appearance of the youth of the French capital. In the old days little girls looked like animated dolls, with large hats, lacy frocks bisected at the knees by a large floppy sash, tiny gloves, the neatest of white or pale coloured shoes and socks, or, often, boots and stockings even in the middle of the warm weather. Around their little necks were chains and pendants, upon their baby arms and fingers were bracelets and rings, and they walked sedately with full consciousness that their clothes were made to be looked at, not played in. The little boys were very tight and prim in travesties of the costumes of their elders, or in rather weird versions of the English sailor suit; and all of them, both boys and girls, were always hatted, gloved, and shod with the precision of a boulevardier. They never seemed to care to run about madly with their caps off, or to dangle their hats by their ribbons. They were just little fashion plates and conducted themselves as such creatures might be expected to do.

But a change has come over the spirit of the Parisian child's dream. His elders have learned the wisdom of loose and simple clothes, and the childish haunts of the city are gayer in consequence. There was always plenty of freedom across the river in the Luxembourg Gardens where black sateen pinafores belted with stout leather allowed the little bourgeois all the freedom that his growing muscles demanded; and the idea that the child, after all, is more important than his clothes, has now impressed itself pretty generally. The photograph on page 39, taken in the Avenue du Bois, illustrates amusingly the old régime and the new; sandals with little barefeet in summer, no bothersome hats to lose when one runs, little frocks cut in one piece hung from the shoulders, with bloomers under them instead of fragile lace petticoats—all these are now as common in Paris as they are in New York.

Even the personality of the nurse has changed. I have not seen a "nounou" with her crown of ruched ribbons and the long proudly streaming ends since I returned to Paris, and they tell me that she is out of fashion. A smart English nurse dressed in her discreet cape and bonnet escorts the small Parisian to her daily play when she is little, and when she is older, she is very apt to be accompanied by an English governess; for there is a perfect rage for learning English, and the properly brought up modern child simply must speak it. There are no more "Boches," of course, with their subtle propaganda to undermine a little French mind when an opportunity presented itself.

SIMPLE FROCKS FOR SMALL GIRLS

Very little white lace and a great deal of strong colour are to be noted in the costuming of the modern Paris child. The coats and frocks of the little girls are extremely short, sometimes several inches above the knees. The hair, unless it be naturally curly, is apt to be cropped in the American fashion, but only a few children wear the immense ribbon bow that decorates every little feminine head in the United States. Many are without hats, but if headgear is worn, it is as simple as the rest of the costume. For important occasions, little girl's frocks may be made more elaborate with embroidery and fine stitchery, but they retain their simple form, and are easy to put on and take off again. For cool days, knitted dresses in bright coloured wool are very popular.

LANVIN

A small short frock of green serge is bright with embroidery of many colours which are there to ensnare young approval. The smart suit of blue serge embroidered with lines of white makes the "flapper" age an enviable period

LANVIN

The suit is composed of a frock with a blue-embroidered white crêpe de Chine top and a skirt and jacket of serge. A frock and hat for a small smart person are of black alpaca embroidered in white. They are gaily tied with red

The frock of natural coloured tussore at the left possesses all the essentials of a really grown-up sports suit and has a decided dash of gay youth in the neck embroidery and circles of magenta silk. The quaint little frock next to it is of taffeta finely checked in blue and white with nice fat puffed pockets and sleeves. White Rodier cotton crêpe is scattered happily with "Nanettes" and "Rintintins" of red and green and makes a charming play dress. The very smallest girl becomes a coquette in these diminutive ruffles of white red-dotted foulard

The frocks slip over the head and button across a straight shoulder. Knitted caps with big pompoms accompany such little gowns. Some of the greatest of the dressmaking houses occupy themselves with the costuming of children, thus forming a clientèle of tender age who are very apt to remain faithful when they grow up to the dignity of selecting their own dresses. The drawings on these pages illustrate summer models from Lanvin, Chéruit, Premet, and Paquin, all of whom have children's departments, and from Fairyland which makes a specialty of everything that children require in order to be appropriately dressed. From Lanvin comes the young girl's suit of navy blue serge, which is shown at the bottom of page 41. The suit is in the form of a frock and coat, so that there shall be no danger of an unsightly gap at the waist-line. The frock is topped with white crêpe de Chine embroidered in blue in the same pattern of long and cross lines that decorated the coat and skirt. Of the two children's dresses, one is of green serge embroidered in cotton of all sorts of brilliant shades, red, green, yellow, and blue, while the other is a practical little garment of black alpaca embroidered in white cotton with a red patent leather belt and a hat to match. This would be an ideal frock for the summer trip.

CHÉRUIT GOWNS FOR THE VERY YOUNG

Chéruit also is prepared to gown a little girl from babyhood through all the stages of her career. The white organdie frock shown at the left at the bottom of this page is made in all sizes, from six years up. It is perfectly simple, cut in chemise form, and trimmed with silver-edged ruffles, three in the front and three in the back, running up the skirt to a point just above the silver-embroidered organdie belt. The pink satin is a party frock, also perfectly simple, with a novel arrangement of ribbon loops at the belt and at the collar for its trimming. Between them is a coat for either a boy or girl. It is of soft green eponge with a big square collar in the back, embroidered in small squares of red and green cotton. The fronts are turned back like those of a dinner coat, and laced through four eyelet holes with green ribbons. The cap is embroidered to match. At Chéruit's there are filmy capes for young girls made of two layers of chiffon in different shades, or of white satin with immense capuchon hoods, cape and hood lined with a silk in a bright amusing pattern. There is a white satin frock, embroidered all over in white silk, but cut as simply as a coat and fastened in front on one shoulder. There are also fascinating evening frocks of two tones of chiffon of the same colour, and rows of clever hats, simple in form and amusing in colour or in the treatment of the trimming.

CHÉRUIT

(Right) A fairy frock for a girl from six to almost any age is of white organdie with three plaited silver-edged frills on the skirt in front and back. The very small coat may be worn by a boy or girl

Premet shows tiny frocks for the very little person which are delightful, some of which are shown at the top of this page. I prefer the straight little one made of taffeta, checked in wee checks of blue and white and trimmed with a band over each shoulder, buttonholed in blue and decorated with most seductive pockets. The other very little person is dressed in a white foulard, spotted with red in a black circle, and with three engaging little frills at each side of the diminutive skirt and collar and cuffs of white linen. Painted patent leather belts, as gay as nosegays, are a detail to be found in this children's department. One straight little frock of Georgette crêpe was hemstitched in squares to show a lining of a contrasting colour, and the result was altogether charming.

FROCKS FROM FAIRYLAND

From Fairyland comes a yellow voile frock called "Clef de Sol," for a tiny girl who looks well in yellow. It is embroidered in gay little music notes of flat white cotton, and is shown at the lower left of page 43. "Chichette" is a school frock for an older child, with a tunic of Scotch

(Left) The coat is of green eponge with a deep collar embroidered in red and green squares. A frock called "Party" is, of course, of soft pink satin, plain save for ribbon that loops about the neck and waist

plaid and a blue serge skirt. It is sketched at the upper left on this page. Also sketched on this page are "Françoise," a party frock of white net, embroidered and trimmed with a yellow cotton ribbon run through a casing of the net at the waist and at the hem, and "Cruzez," a little girl's coat, in soft green cloth, lined with grey taffeta.

The frocks from Paquin are as simple as the rest. On this page is sketched a charming organdie model embroidered in silver with the sleeves and the back of the frock in a square-meshed coarse net. Coat-frocks are a Paquin specialty, and one of those on this page is of heavy white eponge embroidered in white mercerized cotton which may be worn over a frock or without one. The other is a practical coat of string coloured silk serge lined with dark blue silk and trimmed with bands of blue serge. The front of the coat is tucked in tucks of uneven size as the only trimming, and the belt is of serge with an odd tassel of blue as a finish. Simple serge frocks, in bright jade green, red, or blue, are found at Paquin's, each with some amusing detail to brighten its simplicity. For older children there are charming frocks of coloured handkerchief linen, especially one in brilliant orange, which would look particularly well on a black-haired girl.

(*Continued on page 83*)

FAIRYLAND

"Chichette" is the dashing little name given to a smart school frock composed of a slip-on tunic of Scotch plaid and a plaited blue serge skirt

PAQUIN FAIRYLAND

Simplicity is Paquin's guiding note for children, but it is a simplicity of perfection as this wee party frock of white organdie will testify in its silver embroidery and its sleeves and back of square-meshed net. The frock beside it, called "Françoise," is from Fairyland and also goes to parties. It is embroidered with yellow and trimmed at waist and hem by yellow cotton ribbons run through a casing

FAIRYLAND

"Cruzez" is a suggestion of soft green cloth lined with grey taffeta for a little girl's coat, and combines the essentials of simplicity and smartness

PAQUIN FAIRYLAND

(Left) Coat frocks are a Paquin specialty and are a little girl's specialty, too. The one at the far left is of heavy white eponge embroidered in white cotton, and it may be worn over a frock or without one. The yellow voile with little dancing notes in white cotton is, of course, called "Clef de Sol," and comes from Fairyland

PAQUIN

(Right) A very sensible thing is usually labelled "a bore" in the small girl's mind, but this practical coat of string coloured silk serge lined with blue and trimmed with tucks and bands of blue serge is a jaunty exception

LINES WOULD SEEM TO PREFER THE STRAIGHTEST OF WAYS, BUT PLAITINGS ARE DOING THINGS THEY NEVER BEFORE DREAMED OF

DEUILLET

She wears a very exclusive expression, this slim young woman in the black crêpe de Chine gown, but there's no one in the world who blames her after a comprehensive glance at her plaited ruffles and her white satin vest

RENÉE

As if it were not enough to be slim and willowy and richly dark, this Parisienne must also possess the exquisite taste to wear a gown of grey net, hung completely with a tinkle of grey glass bead tassels, which goes to informal dinners with a slip of grey satin and to grand occasions over one of flesh pink satin

RENÉE

(Left) One may rely with confidence on Renée when it comes to new ideas for frocks. She maintains that a very fine plaiting will be even more effective than fringe, and on this black taffeta gown, she proves her point. The skirt has an apron panel back and front of plaited taffeta with an under apron of white linen, and the belt combines these materials

ONE IS INVULNERABLY CLAD IN SUCH DAINTY ARMOUR AS THE PARIS EXPERTS MAKE OF AIRY TULLE AND LACE AND CLINGING TAFFETA

DŒUILLET

A party becomes more than a mere party when it involves the Princess Flora and her evening cape of black taffeta with a high collar that cuts across the shoulders over a fringed taffeta yoke. Lightly about the figure clings the taffeta, but, on the contrary, the volants of black Chantilly flare bravely away and away

RENÉE

(Right) Mlle. Pecci, the Pope's niece, permits us a glimpse of her trousseau in a gown of tortoise-shell tulle and taffeta and old yellow lace. Taffeta, being the stronger material, takes up the main part of the gown, but the tulle proves its value in one wide circular flounce. Monkey fur fringes this flounce and follows the cascades at the sides of the skirt

DŒUILLET

A web-like frock of dead leaf coloured lace films about a taffeta foundation in an airy fashion quite indescribable and is only steadied by slim bands of fringed taffeta that circle both skirt and round-necked bodice at intervals

PARIS GIVES YOUNG FASHIONS ROOM FOR PLAY

FRENCH children seem never to have looked prettier or happier than they do these days, and that is just as it should be. The long sunny hours are filled with play in the open air with never a thought of the *école primaire* or the tutor to appear in the autumn. But summer or winter, it is held by French mothers and family physicians that studies should never be stressed at the expense of physical education. The fatiguing days of the *lycée* will be coming soon enough, and before that time, boys and girls should have games and sports and rhythmic exercises in the fresh air. Perhaps the grace that little girls are bringing into their dancing these days is partially due to the spirit in which they have entered into games that used to be reserved for their brothers.

CLOTHES OF ENGLISH SIMPLICITY

To be sure, one must think about clothes, too, —at least, the mothers must. The interest that they take in their children's clothes is a very sensible one, for it is always with the ideal of the beauty of health in mind. This is one reason why, in France, we have adopted the English programme for children in its simplest form. Simplicity is the order of the day, and the first requisite of a garment is that it be practical. This means, in general, that it is not burdened with trimming, that the light fabric is washable and easily ironed, and that the model is easy to wear and to fasten. Little girls are kept in frocks of linen or other washable materials as long as possible, and the smock so much esteemed by English mothers is worn by small boys and girls all over France. In English style, too, are the little coats of padded serge or bright wool velours for chilly or rainy days. These are always gay in colour and give a chance for individual taste. There is an example of this originality in the Chéruit cape of canary duvetyn worn by Mlle. Monique de Chabannes and shown in the sketch at the top of the opposite page. The little bonnet is fashioned of the same stuff, and it is very original in shape with white braid embroidery. Capes, redingotes, cloaks, and wadded coats are all worn, and each is pretty. The little wadded coats of linen or of heavy silk for infants are again being made with deep insertions of Valenciennes, point de Paris, and Venise lace; for the laces that were lost to view during the war have reappeared in children's costumes as well as in those of grown-ups.

Mademoiselle Marie de Lubersac finds the hours of play made still pleasanter by a frock of beige voile with fine brown embroidery and a fichu collar that ties in the back

Chéruit designed these pyjamas for Mlle. Bianca-Maria Sforza, embroidered the blue satin coat with silver, and left the trousers entirely plain

FOR LITTLE GIRLS

As for little girls' frocks, the couturières are making some very chic, but always simple ones. The Paquin frock that Mlle. Henriette de Lubersac wears is one that is easily slipped on and has a becoming style. It is of red silk with flat bands of the material applied and stitched on it; this is seen in the sketch at the bottom of the opposite page. Mlle. Marie de Lubersac's little frock of beige voile with irregular lines of brown embroidery is sketched at the top of this page. The fichu collar crosses surplice fashion and ties in the back. Then there are some charming frocks for the matinée dansante. Here, or at dancing-school, little girls wear slightly décolleté frocks with short sleeves and big sashes. Some are made almost entirely of lace, and white muslin or tulle is only introduced in tucked bands. At the lower left on the opposite page, Mlle. Solange de Longuerue is sketched in her afternoon frock of rose tussur embroidered in vivid blue and sashed in rose. Lanvin has frocked little Mademoiselle Adélaïde Amor for a party as she is sketched at the top of the opposite page in white organdie with wide insertions of tulle and pink ribbons and clusters of tiny roses. The frock of rose linen sketched at the lower right on this page, as it is worn by Mlle. Marie de Castries, is prettily embroidered, and the tucked capeline that shades her face is of the same material. In general, small hats are preferred to large ones, unless the day is too sunny. All the wide-trimmed Tonkinese, Indian, Dutch, and 1830 shapes are in vogue, and the Panama hat with a striking

Mlle. Marie de Castries wears a rose linen frock embroidered in rose silk and a demure capeline of linen with tucks and rose silk brides

Chéruit made a canary duvetyn mantel for Mlle. Monique de Chabannes (left) and added a peaked bonnet. Mlle. Adélaïde Amor (right) has been frocked by Lanvin in white organdie with tulle insertions

ribbon knotted around it is always a good choice.

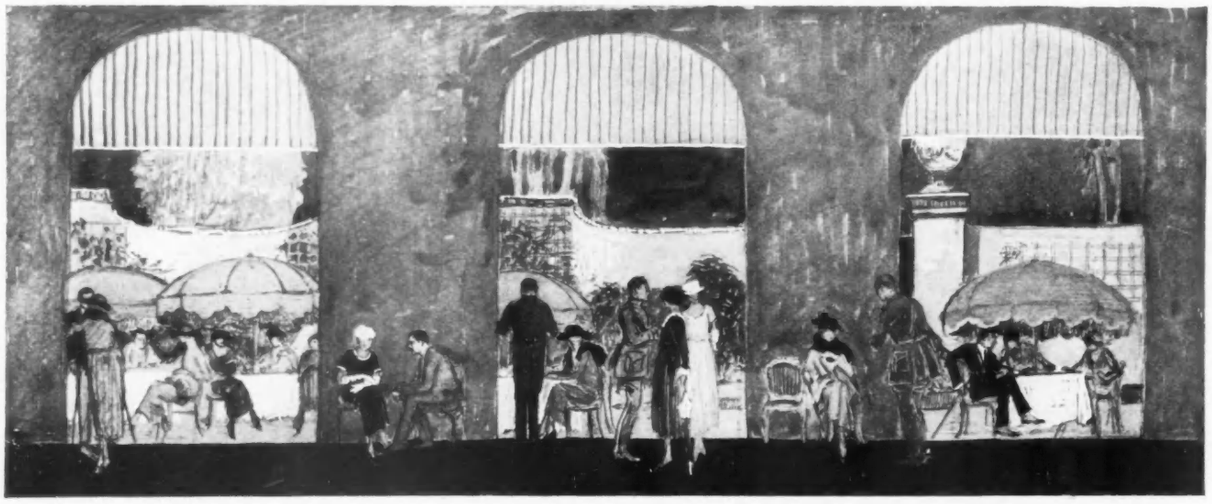
For everyday hard play, little boys are invariably dressed in garments of the simplest cut with a blouse of the smock variety. Near the middle of this page, young Monsieur Claude Lepape is sketched in blouse and abbreviated trousers of green linen. The suit has straight bands of embroidery in a darker shade of green, and it is belted with leather. Sometimes, for boys of six or eight years, a certain Louis XV style of dress is adopted, and it is pleasant to meet these little fellows going for a walk, two by two, dressed like Marshal de Richelieu or the Duke de Lauzun.

Monsieur Claude Lepape is comfortably clad in blouse and trousers of green linen embroidered in bands of darker green. The belt and the sandals are of yellow leather

As for undergarments, they are made as simply as possible. The style of a small chemise or a pair of drawers may be exactly the same as one sees in women's lingerie, but the garment itself will be plain with no more trimming, perhaps, than an insertion of filet or Venise lace. Embroidery is really the best trimming for children's lingerie. For winter, the combination chemise of English cut is very much worn by younger children. Older girls have slips and petticoats that imitate those of their mothers, even to transparent silk to wear with their frocks. Mlle. Bianca-Maria Sforza is sketched at the lower left of the opposite page wearing a smart little pyjama suit from Chéruit. It is of pale blue satin embroidered in silver, but the trousers are left perfectly plain. As for shoes and stockings, they are very like those of grown people in style and colour. The shoes, of course, must have flat heels, but that is the only difference. The American last is considered chic for both boys and girls of not more than eleven years. The favourite and most becoming shoe is the round-toe pump, sometimes fastened over the instep. Most of the children wear socks—a very pretty style, for the dress is short enough to show their bare knees.

For the matinée dansante, Mlle. Solange de Longuerue is frocked in rose tussur with vivid blue embroidery and a flyaway rose sash

Mlle. Henriette de Lubersac has not waited long to become a "cliente" of Paquin. Her red silk frock has applied bands of picoted silk



At the Ritz gallery and garden, one notes that it is the unstudied groups that are the gayest, for society, art, and the stage are mingled together, and every one accepts everybody else with great good humour

SOCIETY ENJOYS *an* INFORMALLY GAY SUMMER *in* PARIS

Impromptu Gatherings of Parisiennes Show The Charm of a Mode of Contradictions

SUCH is the constant desire for amusement these days that as soon as one invitation presents itself for the evening, one quickly telephones here and there to gather a group of friends —perhaps for dinner before a dance or for supper after the theatre. One friend offers to bring the musicians, another sends the champagne; the cold viands are brought by a third,—and so it goes until the buffet is complete. After all, these gatherings are the gayest ones, for the groups are wholly impromptu and unstudied. Every one accepts everybody else with great good humour. Society mingles with artists, artists with decorators; actresses, like Mlle. Sorel and Madame Simone, join the most conservative women of the smart set. It is an informal custom that comes to us from England, and we accept it with favour because it signifies freedom from the old unreasonable prejudices, gives our conversation an added zest and charm, and broadens us in every way.

It was on such an occasion, at a gay informal dinner, that I saw Mlle. Sorel wearing the new Callot frock in which she is sketched at the bottom of this page. It was one of the signs of the present tendency toward wide puffy skirts. They are appearing frequently enough now, but it is hard to tell how long it will take all of us to yield to this mode. The gown that is extremely narrow and made without a bit of drapery is still being worn, although the style has been popular for some time. At the same gathering, a gown of this type made of lace and mother-of-pearl was worn by the Countess Jean de Segonzac. And in contrast to her, the Duchess de Grammont came in a frock of "banane" tulle with many flounces and a corsage of silver cloth. Madame de Vilmorin, who is always gowned in good taste, sometimes wear a veil of lace arranged very prettily about the face, but not covering it, as she is sketched near the middle of this page. The veil makes a charming frame, for it extends over the shoulders and arms to show the design of the lace to advantage. Madame de Vilmorin is one of those who will not be so quick to attempt the new width of skirts.

The fashions are in a state of indecision now, it is true, but they are sure to solve themselves, just as in the evolution of art and customs. At

(*Continued on page 84*)

Madame Bernard de Mier is charming in a gown of gold lace over transparent black silk with long gold fringe. The sleeves are the merest draperies of gold tulle over the upper part of the arm. Reboux made the blond tulle hat broad of brim with sprays of paradise

Madame de Vilmorin enhances her slender silhouette in a Vionnet frock with three black silk fringes on the skirt and but one for the corsage. There are no sleeves, but the Chantilly veil "en mentonnière" covers the arms to the wrists

(Left) Mlle. Cécile Sorel was seen at a gay dinner wearing a new Callot frock of flowered copper taffeta. The wide puffy skirt is edged with silver lace, the corsage is very low in the back, and white tulle envelops the shoulders

THE PARISIENNE WEARS HER VEIL WITH A DIFFERENT AIR

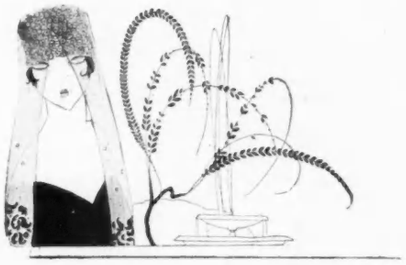
FRAIL MYSTERIES OF TULLE ARE DEEP INSIDIOUS TRAPS

Sketches by Brunelleschi

Obscured as the coquette may be in lace or tulle, after the fashion suggested by Dante and favoured by the autumn mode, her pretty unveiled lips betray her

(Left, below) Only the palest tinge of colour, the merest breath, is the tulle which in the evening artfully pretends to hide the loveliness of her neck and chin

Whether her eyes are kind or cold, provocative or repelling, mere miserable man is not to know, for they are hid in mystery. But it's not so complicated, after all, for it's just an inch or so of tulle depending from her hat brim



Only the most guileful sort of wisdom, one fears, could have devised the original fashion of veiling the Parisienne up to her eyes in concealment,—eyes which in the shadow of a large hat are the more brilliant and lovely for the deep-laid scheme

Eyes play hide-and-seek behind a veil which floats from a tight beflowered little hat, parting in front to accentuate piquantly the whiteness of skin and the loveliness of the shoulders it envelops. And at this little game, as one sees plainly, the odds are heavily in favour of the wearer

(Left) On meeting such a fair masked highway-woman in the streets of Paris, one need not be alarmed. From behind that bright blue gauze mask attached to her turban of leaves or flowers, she may be looking for hearts—but for pocketbooks, never

(Right) Though it swathes the throat demurely and veils in a cape of lace or tulle the shoulders left bare by the bodice, this is a flimsy and insidious affair. Its mission in life is, elegantly, to conceal nothing at all

Charlotte Fairchild

MRS. PHILANDER LATHOP CABLE

Mrs. Philander Lathrop Cable was Miss Jeanne Marie Scott (better known, perhaps, as Miss Mimi Scott) before her marriage to Mr. Cable, June 7, in Saint Thomas' Church. Mrs. Cable, daughter of the late George Isham Scott, who was a great New York favourite, made her début about five years ago and spent her summers in Newport. For nearly two years, she has been doing hospital work in France. Mr. Cable is Third Secretary of the American Legation in Paris

THE HOME LIFE OF THE ROYAL CHILDREN OF SPAIN

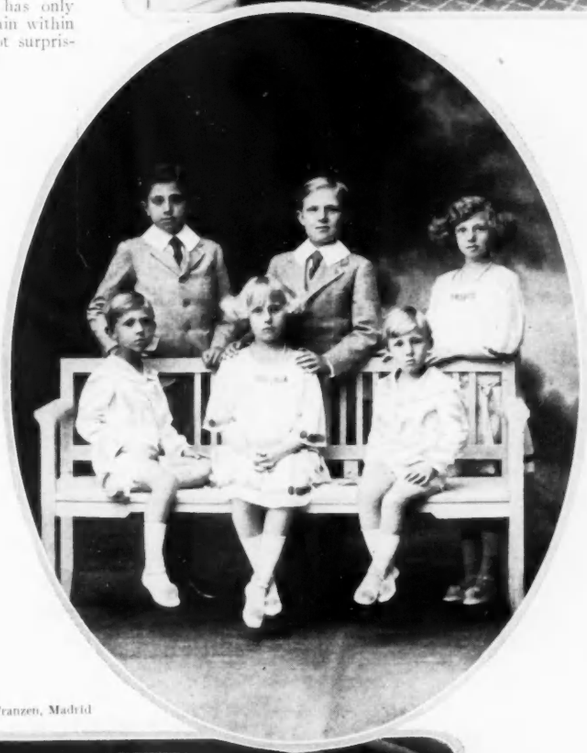
MODERN children and modern nurseries are very charming, the world over—and very much the same. In the Royal Palace at Madrid, the six children of King Alphonso lead a delightful family life, in no way burdened by pompous court customs. The traveller coming into Madrid and seeing the royal town residence, a huge white mass of glittering stone standing out against the blue of the sky and the green of the Campo del Moro, might wonder if this imposing palace had any place for childish pleasures. The chapel and great reception-room in the left wing generally appear uninhabited, but the windows on the southern and western exposures, which belong to the private rooms of the sovereigns and their children, are often ablaze with lights. Seldom are the rich curtains so jealously drawn but that one is able to get a glimpse of family life. The rooms are too large to be called cosy, but the furnishings are sufficiently simple to give a very homelike atmosphere.

The attractive sleeping-rooms of the younger members of the royal Spanish family are painted white and simply furnished

THE CHILD PROBLEM IN SPAIN

The child problem which occupies so large a share of attention in most countries has only begun to be seriously considered in Spain within the last six or eight years, and it is not surprising that Queen Victoria, herself a firm advocate of the duties and obligations of mothers, should, from her advent to the Spanish throne, have viewed the ever-increasing infant mortality of her new country with a feeling akin to terror. Rare is the family in Spain where one, two, or even more children have not been snatched out of the family circle by an untimely death, rare the town where one does not see a daily procession of tiny coffins. The high food rates and low wages are chiefly responsible for this loss of precious human life, but ignorance and improper feeding are also to blame. Even among the aristocratic and higher middle classes where children are surrounded with every luxury, infant mortality is inordinately high. No wonder then that the strong and healthy appearance of the children of the King of Spain should be a matter of comment.

It is generally thought, of course, that their admirable health is due to good living—existence in a palace meaning, to the general public, nothing more than the satisfaction of every possible whim and fancy. Yet the daily lives of Don Alphonso's children are as simply ordered as those of the humblest fun-loving child in the kingdom.



(Right) The children of Don Alphonso are, from left to right: (standing) Prince Jaime, Alphonso, Prince of Asturias, Princess Beatrice; (sitting) Prince Gonzalo, Princess Cristina, and Prince Juan

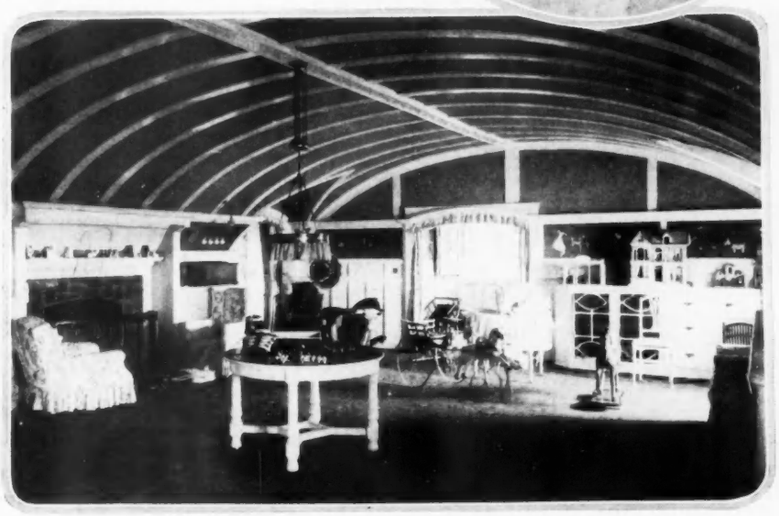
Franzen, Madrid

The apartments of their Royal Highnesses are situated just over those of the King and Queen and communicate with the latter by means of a small private staircase. Coming into these rooms from the richly tapestried halls and corridors where gigantic halberdiers in picturesque uniforms mount guard, as these figures have done through successive generations, one is struck with the brightness of the day nursery. The walls and arched ceiling of the room are painted white, the uniformity of tint being relieved by the bright tones of chintz-covered cushions and many-hued rugs. Wood logs burn merrily in the cheery open fireplace, for Queen Victoria will have no coal or gas used in her children's apartments.

TOYS FOR MERRIMENT

On either side of the fireplace, their tops on a level with the mantelpiece, trellised cupboards hold toys of every description. In the centre of the room, a round table sustains the manœuvers of a minature leaden army, while a gramophone in one corner is generally sounding forth military marches to the great delight of the younger Princes and to the dismay of little Princess Cristina who delights in boys' games and has to bear the disappointment of being "only a girl." For the boys, the latest uniforms of every regiment in Spain and guns and cannons of the latest types are expressive of a love of soldiering; dolls of all sizes, toy perambulators, and cradles give a hint of Princess Beatrice's motherly care. Books in plenty show by their well-worn covers the pleasure they have given and the impatience of the

(*Continued on page 86*)



(Left) The day nursery in the royal palace at Madrid is a large airy room full of charm and all the things that make childish pleasure complete

A STAGE PERFORMANCE OF OLD FRENCH SONGS

THE rose and gold curtains are drawn back, and on the stage, Pierrot's neighbour stands in the garden, among the daffodils under a young moon, and sings his unsophisticated plea—:

"Au clair de la lune,
Mon ami Pierrot,
Prête moi ta plume
Pour écrire un mot.
Ma chandelle est morte,
Et je n'ai plus de feu,
Ouvre moi ta porte
Pour l'amour de Dieu."

And from the green-shuttered window above, the practical and very much annoyed Pierrot makes the eternal answer of realism to romance—

"Je n'ai pas de plume,
Je suis dans mon lit."

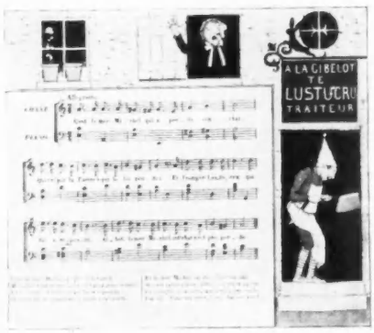
Then, with a gesture of despair at such hardness of heart, the improvident one takes his unlighted candle off into the night in search of a more sympathetic spirit elsewhere.

FRENCH SONGS COME TO LIFE

All this, instead of happening between the covers of that pink book covered with gold daisies with the magic words "Vieilles Chansons et Rondes" on its cover, which has been the delight of so many children, actually came to life on the stage of the Punch and Judy Theatre last winter at a benefit for the Fatherless Children of France. Miss Coit and Miss Ring, of Cambridge, Massachusetts, produced the performance, made the scenery and costumes, and trained the children. They dyed the curtains and painted gold daisies on them in imitation of the cover of the book of songs; and in painting the back-drops, which were the only scenery used, they reproduced exactly those Boutet de Monvel illustrations which are the most charming comments that modern brush and pencil have ever made on children. A white margin was left at each side of the back-drops to increase the resemblance to the printed page, and great care was taken in the lighting to give the flat effect so characteristic of de Monvel's drawings.

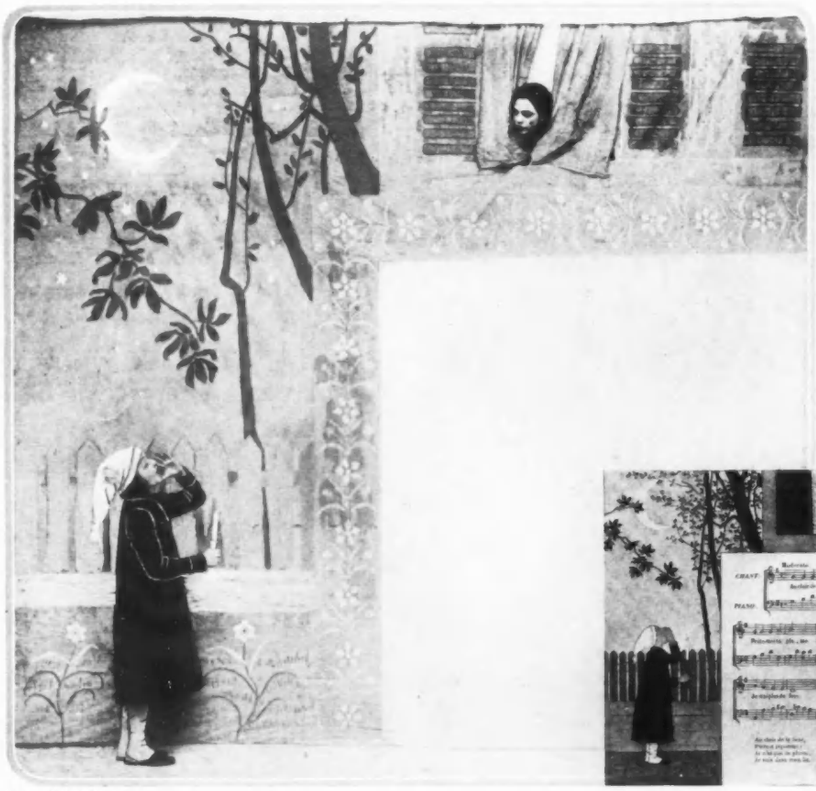
Piano, violin, and drum, "off stage," were the orchestra, and near the footlights, just in front of the wings, a little girl in a straight long-waisted frock with a wide sash above the frill of her skirts, played an accompaniment on the harp with so much of the fire of an artist in her dark eyes that even with a programme to prove to the contrary, one must still believe that her name is Jeannette, and that in the afternoons, after her practice on the harp is over, she trundles a hoop in the Luxembourg Gardens and on her way home is allowed a cake and a cup of chocolate in the pastry shop opposite the gates.

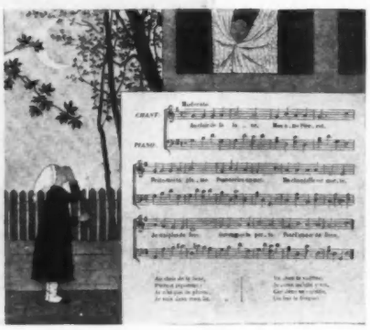
It did no good for Mère Michel to inquire frantically for her lost cat, for her charms were not sufficient reward. But it gave these children a delightful opportunity to act the song with dramatic sense



The children acted the songs with humorous insight and a delightful dramatic sense. Out over the geraniums on her window-ledge leaned Mère Michel making frantic inquiry for her lost cat; and the Compère Lustucru, sourly rejecting the reward she offers—a kiss, of all things—, announced with fiendish glee the sad end to which poor Mizon came. Every one was delighted—the children and audience both—, for if an ugly old woman overrated her charms like that, one can't really feel

(*Continued on page 88*)





(Left) Practical Pierrot, much annoyed at being wakened, harshly refused hospitality to his neighbour who wanted to borrow a pen. As any one can see, it all happened just as it does in the book of French songs, except that it was staged with real children at the Punch and Judy Theatre

De Witt C. Ward

THESE CHILDREN WHOSE NAMES ALREADY HAVE ASSOCIATION WITH THEATRICAL FAME ARE FINDING THE COUNTRY A DELIGHTFUL STAGE ON WHICH TO PLAY AT PRESENT

Walter Scott Shinn

Billie Burke is devoting a well-earned respite from her moving-picture work to amusing and entertaining that very winning person seated beside her, who is none other than her daughter, Florence Patricia Burke Ziegfeld. That they may not be separated too much, a motor takes Florence every day to the Fort Lee ferry where she is joined by her mother on the way from the studio, and together they ride homeward to Hastings

Maurice Goldberg

(Right) This thoroughly delightful little group seems to be growing up in the way of happy childhood without being in the least overwhelmed by the fact that Ethel Barrymore—whose return to the legitimate stage next year is earnestly hoped for and who is, in private life, Mrs. Russell G. Colt—happens to be their mother, or that they shine in the reflected glory of half a dozen other famous names. The serious face of Miss Ethel Barrymore Colt, however, seems to indicate that she is aware of her seven-year-old responsibilities. Beside her is Sam Colt at the dignity of ten years, and four-year-old Jack is doubtless the busiest member of the family in their home at Mamaroneck

Charlotte Fairchild

Young William L. Elkins, junior, son of Mr. William L. Elkins, of Elkins Park, Pennsylvania, has volunteered to explain to his sister, Miss Elizabeth Wolcott Elkins, and to his interested brother, Master Bayard Tuckerman Elkins, the momentous changes which have been recently made in the geographical map of Europe

Marcia Silliox

(Below) The little daughter of Mrs. William Thaw, third, has, with the unconscious grace of childhood, perched herself on a table and is absorbed by the fascinations of animal life as depicted in the book before her

THESE LITTLE SONS AND DAUGHTERS OF SOCIAL AMERICA LOOK OUT UPON A WORLD OF NUMEROUS PLEASANT THINGS THROUGH THE LENS OF THE CAMERA

Two photographs by Marcia Silleox

Even at an early age, Master Angier B. Duke, junior, seems to be interested in photographic art. He is the oldest son of Mrs. Angier B. Duke, who is now at Newport after spending the earlier part of the summer at her Long Island house

(Right) Tucked away comfortably into just the sort of corner one likes to play in are the small children of Mrs. Beverley Bogert. Mrs. Bogert, who before her marriage was Miss Josephine Pearson, is a daughter of Mrs. Frederick Pearson of New York and Newport

Helen McCaul and Elizabeth Dickson

Walter Scott Shinn

These two lively young persons who happen to be Peter S. Fish and Nicholas Fish, seem to be not at all impressed by the possession of a distinguished name. They are the sons of Mr. Stuyvesant Fish, junior

(Left) This charming pair, who are so suggestive of some modern painting of angelic babyhood, are the children of Mrs. J. Henry Alexandre of Roslyn, Long Island. Mrs. Alexandre was Miss Anne Loomis of Detroit

SOCIETY GATHERED ONCE MORE TO WITNESS THE BELMONT PARK RACES

WITH THE COMING OF THE RACES, NEW YORK MIGRATED TO LONG ISLAND

The call of the races proved as irresistible this season as heretofore to Mr. W. Whitewright Watson and Mrs. William J. Sturgis. Mr. Watson served overseas in the United States Army, but has received his discharge and become a civilian

Mrs. Herbert Harriman, who spent the spring at White Sulphur Springs, was snapped at the Belmont Park races wearing a feathery toque that was most becoming

Mrs. Lorenzo Mitchell-Henry, conversing with a friend, wore a smartly simple afternoon frock of silk at the races. From their popularity, it would seem that society had accepted such frocks as the correct costumes for these occasions

The Belmont Park Races were partly responsible for the exodus of many well-known society people from New York. Mrs. Charles de Loosey Oelrichs, junior, simply and appropriately gowned, and Lieutenant Adie Kyle Bell were among the interested spectators

(Left) One of the most persevering of the devotees of the races is Mrs. Anthony J. Drexel Biddle, junior, of New York and Philadelphia, who seldom misses a track opening

(Right) The summer home of Miss Audrey Hoffman, the daughter of Mrs. Morris Sellar, is at Wheatley Hills, so near to Belmont Park that frequent attendance at the races was very simple

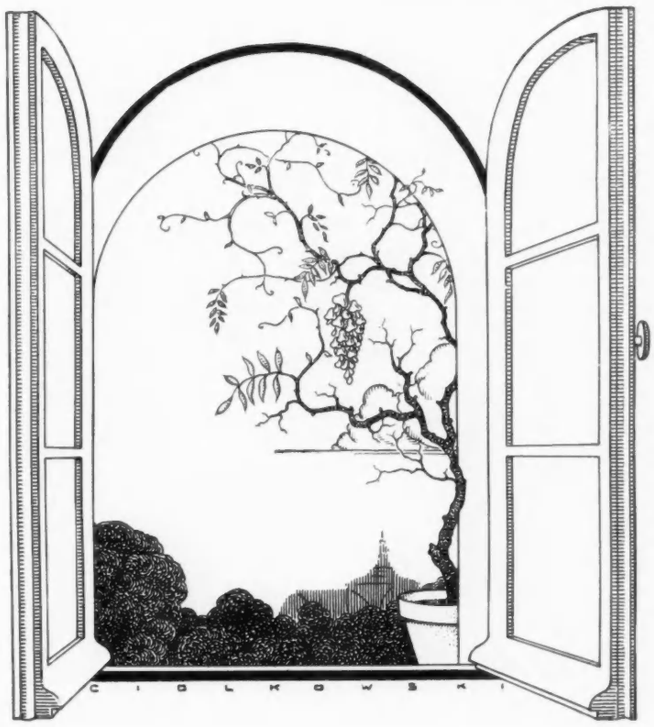
Five photographs by International Film Service

© Underwood & Underwood

(Left) In a globular crystal bowl on a black ironwood base, a tulip stands in tall and artistic solitude

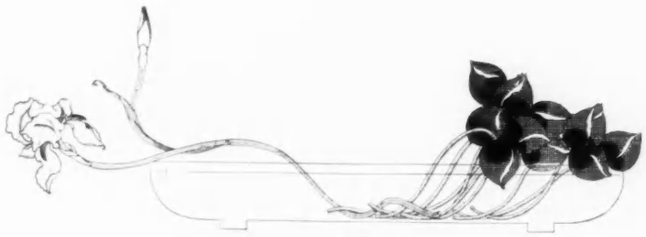
GROWING PLANTS OF FANTASTIC MIEN DECORATE THE FRENCH INTERIOR

SKETCHES BY CIOLKOWSKI



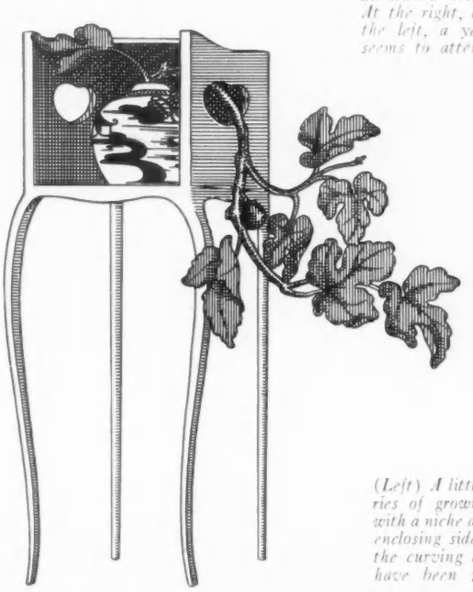
This rounded casement window commands a view over the beauties of Paris, but its chief charm is the oriental glycine plant that grows in a pot on the window-sill. There in the open window, it traces its fantastic silhouette against the sky

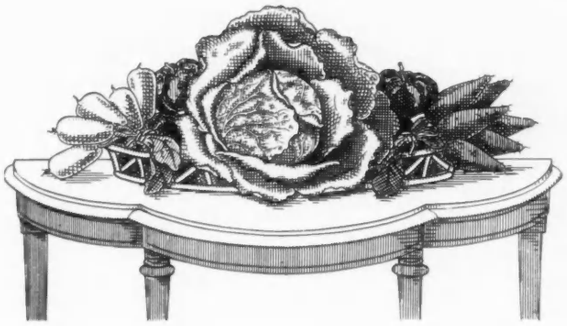
Thrust into a bit of earth in a Chinese bowl of blue or yellow stoneware, a baby plantane will live for several months. It grows with picturesque crookedness, and the foliage is very decorative



In a crystal bowl, an artistic hand has left a few flowers to die with a melancholy charm. At the right, dark tulips; at the left, a yellow iris that seems to attempt its escape

(Right) The goldfish bowl that another generation would have placed on a grass-plot, the moderns put on a stand in a window. In it are arum-lilies with red coral





(Left) A little table that lends itself to the vagaries of growing things is one of ancient design with a niche and with openings in two of the three enclosing sides. It holds a crystal vase in which the curving and Biblical branches of the fig-tree have been placed to wander where they will

Vegetables have come out of the garden to lend their brilliance to the black and gold lacquer of the modern interior. Here red cabbage rests in a bowl in a low basket with a bunch of carrots and another of radishes at either side. To this ensemble, two tomatoes add their vermillion note

SCULPTURE FOR A GARDEN SETTING

IT is pleasant to find that in spite of the din of war and the glory and profit of war memorials, sculptors still find time to consider that traditional haven of peace, the garden. The sculptor's own field is this, in which the painter, whose work requires protection from sun and weather, can not compete; and it forms a distinct branch of the sculptor's art, as highly specialized, in its own way, as cathedral sculpture or the modelling of exquisite small bronzes for the library.

The spirit of garden sculpture is joyousness or serene revery, for a garden speaks always of nature in its kindly and companionable moods. Exquisite finish and infinite perfection of detail are not its virtues; such refinements of modelling are for the carefully modulated indoor light and would be lost in the brilliant flood of sunshine which a garden piece must face, or worn away by the

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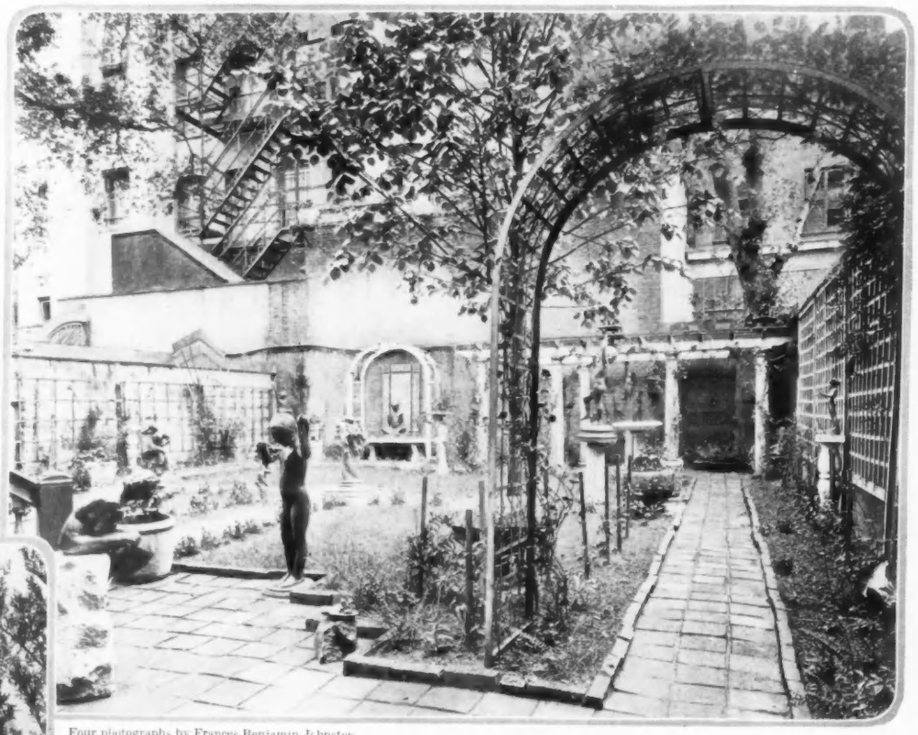


Four photographs by Frances Benjamin Johnston

The effectiveness of sculpture in even the smallest of gardens (and incidentally the charm which may be given to even a New York "back yard") was set before the eye in the exhibition held in early summer in the Touchstone Garden

At home wherever fountains leap and sparkle is Harriet Frishmuth's fountain figure, "Joy of the Waters," a veritable modern water-sprite

(Below) Edward McCartan, a notable success in the making of garden sculpture, brings a modern spirit and rare refinement to the traditional theme of Pan and the nymph

A swirl of drapery which suggests the movement of autumn leaves follows the mad dance of a garden group by Florence Lucius, recently on view at the Touchstone Garden

(Right) In the modern sun-dial, the dial-plate often becomes a part of the decorative scheme, as in this design by Harriet Frishmuth in which fish and fisherman's line form the gnomen

The quaint name, Inellan, is suggestive of the idyllic beauty which surrounds Mr. Walter Douglas's vine-covered bungalow at Montecito, Santa Barbara, where the sea rolls almost to the doorstep and the mountains form a majestic background

(Below) Nearly obscured beneath roses and riotous vines, the cottage nestles among bamboo and eucalyptus trees and is so hidden that one would scarcely believe the house large enough to hold the spacious rooms and open fireplaces inside

Black timber alternating with dazzling white stucco, and trailing cluster roses in rivalry with pink geraniums make of the service entrance a place so quaint as to remind one of Shakspere's home at Stratford-on-Avon

Frances Benjamin Johnston

THE SEA AND THE MOUNTAINS FORM AN ELEMENTAL SETTING FOR INELLAN, THE HOME OF MR. WALTER DOUGLAS, AT SANTA BARBARA

A sleeveless navy blue serge frock, like the one at the left with that simplified turn of mind so desirable in clothes and children, should wear beneath itself a blouse of linen, pongee, or silk, over itself a trimming of black soutache braid, and within itself a little girl. The V neck is in front only. The small person in the middle with the Botticelli hair and face wears a black velveteen frock with patches and bands of red and black plaid. It is just the sort of frock a little girl fancies

Black velveteen and plaid, following each other successively, form the skirt of the frock in the middle, and a narrow grosgrain ribbon slips beneath the collar and hangs a long way down the front. In spite of his trailing and sophisticated tail, the bird on the hand of the small person at the right has an observant eye for her navy blue serge frock with collar and cuffs of tan linen, two narrow tan belts, and a shaped front embroidered in soutache braid. Navy blue braid binds the double skirt

A GREAT DEAL DEPENDS UPON THE SELECTION OF ONE'S FROCKS AND WRAPS —EVEN WHEN ONE'S HAIR IS STILL DOWN AND ONE'S SKIRTS ARE STILL UP

(Left) If one is a flapper, the best thing to do about it is to have a navy blue velveteen coat flying a long voluminous scarf of rust coloured duvetyn and smart with large duvetyn cuffs. There is a trim black patent leather belt and a flip hat of blue beaver which is embroidered with wool, and, altogether, they make the flapper age an enviable period

(Right) One of those things that make grown ups sigh for their youth is a coat like this one of duvetyn, the colour of maple sugar, lined with brown crêpe de Chine, with cordings and tucks to trim it, a string belt to tie it, and patch pockets to decorate it. The duvetyn hat is lined with chocolate brown and has a decorative quill of tan and brown

The large person who sees this small bewitching French blue broadcloth coat, banded with grey squirrel fur and lined with grey pussy-willow satin to match it, can only yearn for the cake that reduced Alice in Wonderland to such small dimensions. Over the straight coat which forms the under part is an unusual square cape, and on both, the fulness is adjusted by cordings in groups of three. In the middle is a school costume which suits the headlong and impulsive tendencies of the flapper age by slipping right on over the head

Jade green velours forms the dress in the sketch in the middle. It wears its broad pointed collar outside the dark green velveteen jacket cuffed with skunk fur. The skipping-rope encircles the plaited skirt of a black and white costume smart enough to gratify any twelve-year-old aspirations after the mode. For the out-of-doors, a black velveteen slip-on jacket, bound in braid, covers the plain blouse, fastening at neck and wrists where there are bands of serge and grey squirrel fur; and a squirrel cap completes the effect

CLOTHES CONTRIBUTE LARGELY TO THE PLEASURE OF THAT INTERESTING INTERVAL IN WHICH THE YOUTHFUL FANCY LIGHTLY TURNS FROM DOLLS TO DANCES

(Left) There is no way of being twelve or fourteen years old with more smartness or satisfaction than by wearing a blue serge dress in guimpe effect over a waist of white pongee finished with tucks and an Eton collar. The skirt is box plaited in front and back only, and soutache braid trims that portion of the girdle that is formed by continuing the shoulder straps

(Right) One may face the 'teens with mature poise and assurance in a charming combination of coarse French blue linen and navy blue and white print. A wisely negligent overblouse of plain linen, pocketed and bound in navy blue, slips over the head and comes down over the three-quarter sleeves, which, like the skirt panel and the underbodice, are of figured print

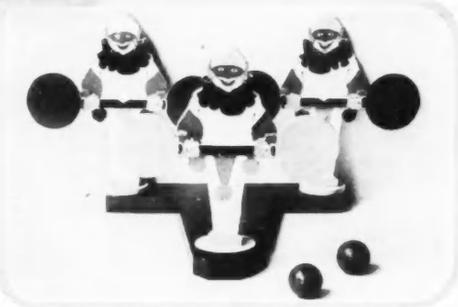
A sleepy Sandman is he, and of so soothing a personality that by placing him on one's pillow, one is sure of pleasant dreams. He is 13½ inches high; $2.75

To prove that woman's place is in the home, here is a miniature housekeeping set which no little girl could resist, not even the bicycle-riding, tree-climbing variety of little girl. For wash-day, there are clothes-pins and a tiny board and tub, there is a bowl and a rolling-pin for baking day, and other delightful things for the busy housewife; $1.50

(Left) There is something indescribably grown up about having one's very own writing portfolio. The yellow nursery cretonne cover and the real blotter inside ought to be an inspiration to an early flair for correspondence or journalism. It measures 12 by 8 inches; $2

His supple 16 inches are clad in blue and gold, and his soft locks are worsted, but the chief charm of Jack of beanstalk fame is his funny face; price, $3

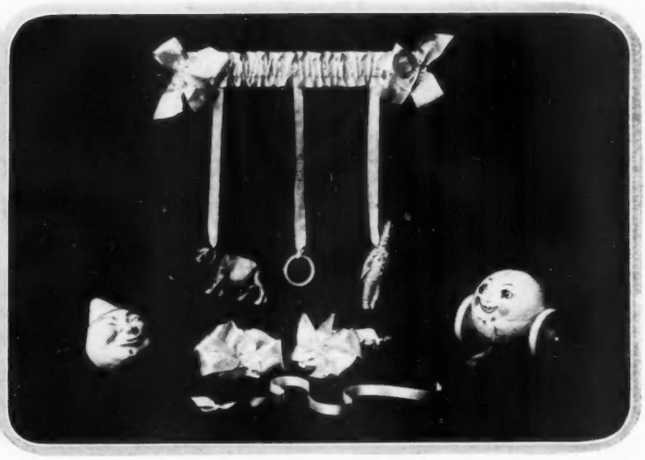
Very necessary at the beach is a wagon measuring 20 inches from the drop back to the nose of the obliging polka-dot pony; $6



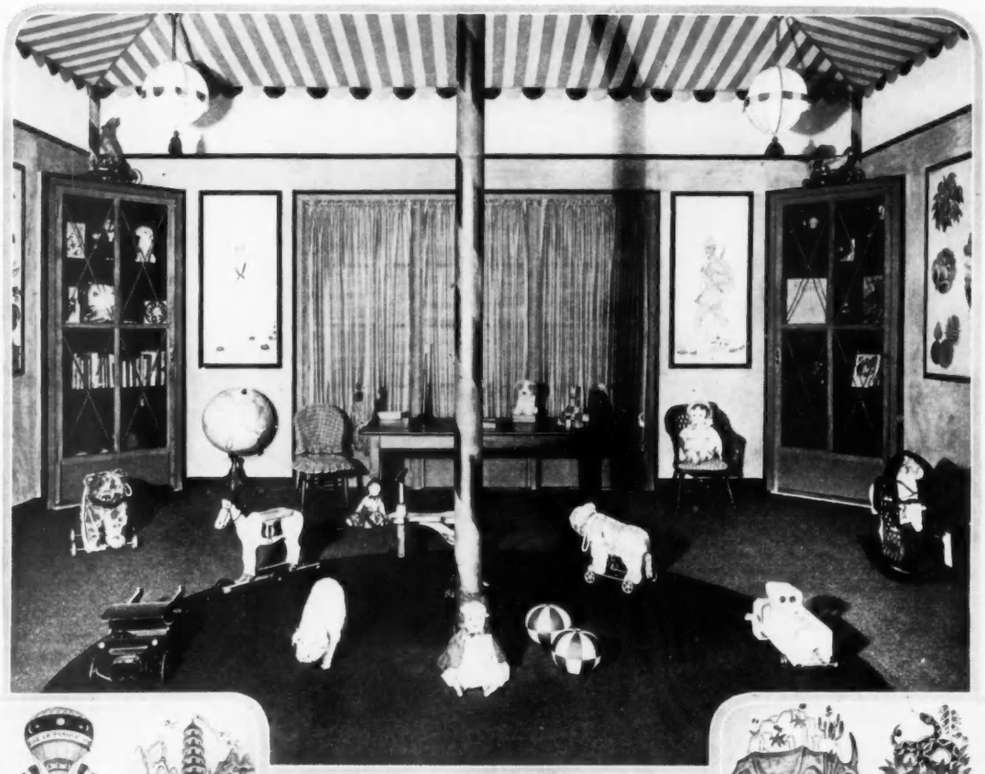
In this revolving clown game are three merry little performers that swing agilely around when the yellow balls strike the disks; $5

SOME WELL-TRAINED ANIMALS, SOME WISE AND FUNNY DOLLS, AND OTHER NOVEL TOYS TO KEEP WEE FINGERS BUSY

Pigs may be pigs; but that is a pale and inadequate word for these fat delightful persons that fit so snugly into a chubby arm and squeak so naturally when embraced. In this little group, Madame Pig may be seen at the right in a blue-edged apron; and beside her, and apparently disappearing into his stiff white collar, is Father Pig; $1.75



Here are toys to suit the most captious infant critic that ever rode forth in a perambulator. A carriage strap, covered with shirred blue satin and decorated with forget-me-nots, dangles some absorbing objects. The entire set is $4. The jolly clown rattle at the left is of white celluloid; $1. The pink and white rattle on wheels is $1.75



Some mind with youthful inspiration conceived a playroom like a circus tent. A riot of colours is gathered beneath the yellow and white canvas top that forms the ceiling, and from it hang white and yellow lanterns swinging green tassels, and a red and blue pole runs from its centre

(Below) The light yellow walls have gay mouldings and delightful corner cabinets to break their contour. These cabinets, like the door mouldings, are blue and have cross-bars of gilded wood. A silver moon and sun and stars make fascinating pictures of the doors. The grass green carpet has a red centre

Think of having one's history lesson painted in gay colours right on the nursery walls! Any small person that lived with this wall panel would want to know all about the queer looking steam-engine and the comfortable Dutchman in the middle

DECORATIONS FROM WANAMAKER

Harting

Paul Thevenaz painted these wall panels, as delightful and as instructive as any picture-book. There is a hunting scene in the middle of this one, and an elephant, a tiger, a rhinoceros, and various other exciting jungle characters surround it

AN INGENIOUS ROOM FOR THE INGENUOUS YOUNG

A CIRCUS TENT PITCHED SAFELY IN A NURSERY

A FEW OF THE SMART WAYS BY WHICH A VERY SMALL PERSON MAY BE A VERY LARGE SUCCESS

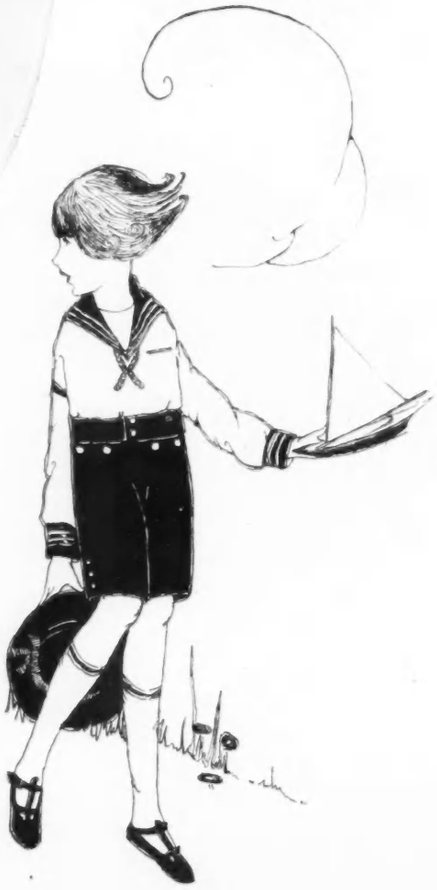
MODELS FROM BEST

The grave over-the-shoulder-glances of the small person above are not so mysterious as they appear. Really she is only looking to see if her agile hoop and her new corn coloured chambray frock are as interesting to others as they are to herself. Strips of lavender chambray encircle her skirt and make her collar and cuffs

Even that child who regards school as a lamentable bore can be prevailed upon to meet this trying occasion with more or less of a skip if there is a frock of green and blue plaid to accompany her. It is worn over a guimpe of fine white piqué, and both the armholes and the two pockets are trimly bound in black mohair braid

CHARLES, LONDON

The young man in the white linen suit above stares at the world with roguish brown eyes which belie the nonchalant air that a pair of pockets can produce in even the youngest young. To see him, one would not suppose he possessed the dignity of the name of Lord Warkworth, the elder son of Lord and Lady Percy and the heir to the title of Duke of Northumberland



(Left) One is never too young to begin to learn the versatile charms of blue serge. At eight or nine, therefore, one may appreciate a smart frock of navy blue serge with a skirt which has two inserted box plaits in front and a bodice with groups of tucks in two lines. The neck and sleeves are finished with beige batiste frills piped in plaid silk

(Right) When in a boat-sailing state of mind, there is no substitute for the sailor suit, which under any circumstances is a sort of jack-of-all-trades in the realm of young masculine attire. This one has blue serge trousers and blue serge collar and cuffs for the heavy white twill blouse, and a navy blue sailor's hat with gilt lettering across its front

The YOUNGER GENERATION

MODELS FROM WENDY, LONDON

Yes, she does look like a child who accidentally stepped into a fragrant heap of rose petals, but the truth of the matter is that the near future has a party in view — which accounts for her flesh coloured organdie frock trimmed with scalloped ruffles and pale blue ribbons that add a French touch. To top such daintiness is a leghorn hat encircled with pink plaiting and blue ribbons

Of course, one should have frocks that may be laundered, but that does not prevent them from being as dainty as this one of soft mull muslin, hemmed in quite an irregular way, cuffed similarly, and plastroned with embroidered muslin into a bib-like bodice. The effect is quite enough to cause the envy of schoolmates and the regret of those who are no longer very little girls

English children are noted for the simplicity and smartness of their wardrobes, and one gazes with delight upon this diminutive fairy who upholds the tradition in a frock of crisp white organdie trimmed only with groups of inch tucks. With carefree grace, she swings a large leghorn hat. (Right) In decided contrast to her playmate, but quite as charming, is this little girl in her quaint frock of yellow cretonne strewn with mauve, blue, and green flowers and banded with mulberry linen which also forms the sash and cuffs

(Left) That ruffles are as essential to a small girl as petals to a flower is the unshakable opinion of this joyful miss in her soft white organdie frock with picot-edged ruffles that thrust themselves into prominence by forming all of the skirt, sleeves, and collar with very airy grace

(Right) All the dreams of childhood come true at sister's wedding where Kate Greenaway gowns are not the exception, but the rule. The écru lace yoke and apron trim this pale rose crêpe de Chine version. The poke bonnet is of pink and blue straw with a soft pink rose

CORSETS AND BRASSIÈRES THAT HOLD THE SECRET OF GOOD FORM

MODELS FROM MADAME IRÈNE

(Below) A successful brassière of black satin and net combines all the virtues of both brassière and camisole, for it holds the figure well in place—though boneless—and it is made to wear under the most transparent of dark dresses

For her who demands comfort as well as slim proportions is this, a corset of hand-woven elastic that slips on without fastenings. It is firmly but lightly boned in back and so woven as to give ample room below the boning

COMPLIANT CORSETS THAT GIVE THE NEW UNCORSETED SILHOUETTE

(Below) This brassière is designed especially to make up for the shortcomings of the low-busted corset. Though without boning, it holds the figure snugly, and its flesh satin and net material are attractive under a sheer blouse

A corset with pleasantly slim tendencies is made of silk serge and is scalloped in black, besides being frivolous with black lace plaitings. It is lightly boned and laces in back

A soft pink satin called Soie Lyonnaise makes a lightly boned, very low-busted corset of slender lines. It is long below the waist, but has elastic gores at the front and under the arms for comfort

A slip-on corset of Chamoisette has soft, but very effective straight ways. Under the bust and each arm are strips of elastic, and in front is an embroidered pink satin section

DRESSING ON A LIMITED INCOME

For the Early Days of Autumn, the Smart Gown of Serge or Gabardine Trims Itself With Braidings and Elaborates Its Skirt

A dress of tan gabardine, cut according to the newest lines, is a pleasant companion for the shopping expeditions that come with the autumn

WITH the delightful prospect of cooler days, one begins to feel the need of a costume for early autumn that would be appropriate for the shopping trip to town or for travelling from one summer resort to another. It is not an easy matter to select a fashion just now, for, after four years of little variance in the mode, there are disturbing rumours of definite changes in the silhouette and a certain feeling in favour of trimmings. The wise woman, however, will select a fashion suitable for her particular wants and will follow the lines that she has used during the summer. If trimming is used, she will favour bindings, rows of braiding, frogs, and galloon. Her dress, which will be neither too long nor too short, will have ample fulness. Her sleeves may be either short or long.

Grouped on this page are four designs that exemplify the conservative use of trimming. These designs are easily adapted to the new autumn materials and are especially suited to gabardine, tricotine, or serge. Navy blue, black, or any of the various shades of tan are suggested as colours from which to choose. The gown sketched at the lower right on this page would be attractive in black gabardine of fine quality bound in fine black silk braid. The blouse, which is made entirely separate from the dress, could be of any suitable material such as double folds of écru net, batiste, or crêpe meteor in a pale sand shade. The ring-like bands about the neck of the bodice are bound in braid, while bound tabs of the material make an effective trimming at either side of the front. Long sleeves of the material are finished with openings at the cuff where the underblouse peeps through. The skirt, which is quite unusual, has a decided feeling of newness. On the straight skirt which forms the foundation is an uneven yoke outlined with braid, and from this swings an overskirt bound in silk braid and cut circular so that it ripples at the bottom. The overskirt stops short at one side of the front. A belt made of wide silk braid of a heavy quality encircles the waist and crosses, hanging in two long ends at the back.

At the upper left on this page is a gown well adapted to tan gabardine and patterned after the coat-dress that had such a success last season. Although it is perfectly straight in line, it has hidden fulness in straight narrow plaits that make up the skirt. The dress is cut in one piece from a yoke across the shoulders. The bodice lies in small open plaits, while the narrow shawl collar is finished with black satin ribbons ending in tiny tabs. The effect is extremely smart. At the waist is a crushed belt of black satin held with a silver buckle. The yoke of the skirt has tiny pockets bound in the material and worked in silk, while the bottom is bound in black satin ribbon. Above the one-sided fastening of the bodice, the neck is filled in with a soft fold of écru net.

The dress at the upper right on this page combines navy blue gabardine and midnight blue satin trimmed with rows of fine cordings done in the material. The three-quarter sleeves, with turn-back cuffs finished with cordings and an inner fold of the satin, have undersleeves of batiste or organdie. The satin un-

(*Continued on page 90*)

For individuality, a combination of dark blue satin and gabardine wears its collar unattached in front and loops gabardine cordings in under the hem

The autumn mode smiles upon frogs and braidings, and that is why a fine French serge in black or navy blue has chosen them for its trimming

When in black gabardine, with silk braid to bind the neck-bands and the very new skirt, this gown would add distinction to any autumn wardrobe

An embroidered surplice gown of sheer nainsook has ribbon bows; sizes, 12 to 20 years; $1.95. Insertion is run with ribbon about the neck and sleeves of a batiste gown. Sizes, 12 to 20 years; $1.95. Bloomers of white corded madras are 21, 23, or 25 inches long; $1.95

SEEN *in the* SHOPS

Excellent Quality and Good Taste Characterize this Wardrobe All Ready for The Girl Who Goes Away to School

TO select a wardrobe for the girl going away to school requires, this year, special discrimination. It is always necessary to exercise great care in the choice of clothes for the growing girl, but at this time quality becomes a particularly important factor in selection. No matter how careful one may be, the school outfit is bound to cost considerably more than ever. On almost every single article of dress, the quality being equal to that of previous years, there is a marked and sometimes very great increase in price. In selecting the articles shown on this and the following pages, quality and appropriateness were the first considerations, but, in every instance, price also received careful attention, and the best that the shops had to offer from the standpoint of economy, as well as of suitability, is presented.

A blue serge dress is very frequently the foundation of the schoolgirl's wardrobe, and, while there are many serge dresses to be had, it is not an easy matter to find one simple enough to be in good taste and still characterized by that element of newness which the growing girl appreciates no less than the grown woman. The dress sketched at the lower right on the opposite page, therefore, is particularly interesting, because it differs distinctly from the average dress of blue serge. The bodice, which is gracefully straight in line, has fine horizontal tucks around the lower portion, and the skirt, which is gathered front and back, is distinctly of the newer mode in that it is uniquely treated to concentrate the fulness at the sides. This effect is obtained by sewing some of the fulness at the top of the skirt into folds which are pressed at the outer edge and stand off at the hips. Appropriately simple and becoming details are long close sleeves and a little embroidered white organdie collar which is slashed front and back and finished in the middle of the back with a bow and long ends of black grosgrain ribbon.

Tweed, which is becoming to the average girl, is a wise selection for the school suit, and this material is used for the suit sketched on this page. It may be had in two different mixtures, one with tan prevailing and the other with blue as the dominating tone. The suit buttons up to the neck with tiny bone buttons and has a convertible collar which may be worn either as shown or turned down from the throat. Buttons of the same type, in smaller size, trim the large pockets of the coat and skirt.

The essential rain-coat in youthful and becoming guise is also sketched on this page. This smart little coat is made of rubberized mohair in tiny green and brown checks and fastened with black bone buttons. One may also obtain this coat in a red and green check. To match it, there is a stitched hat which is included in the price quoted; it is made in sizes from 6 to 16 years. A green silk umbrella with a

Both girlish and charming is a beaded Georgette crêpe frock in white, navy blue, or turquoise blue in sizes from 14 to 20 years; $29.50

A rain-coat of rubberized checked mohair has a hat to match; sizes, 6 to 16 years; price of both, $13.75. Silk umbrella, $5.65, inc. 15-cent tax

A wise choice is a tweed school suit in predominating blue or tan, buttoning up smartly at the neck. The sizes are from 14 to 20 years; $35

A comfortable companion for the after-dinner hours of relaxation is a boy's blanket bathrobe in sizes ranging from 6 to 18 years; $3.95

A flexibly boned flesh coloured batiste corset designed with an eye to health and graceful lines adjusts itself comfortably to the small body; in sizes 21 to 28, $2

Fur at the neck and large pockets add to the attractions of a coat of blue silvertone polo cloth with a mole coney collar. It may be had in other colours, and in 10 to 16 year sizes; $25. A cravanetted tweed top-coat in predominating shades of brown, oxford grey, or light grey may be had in sizes from 14 to 20 years; $29.50

This smartly tailored white silk blouse is another essential of the schoolgirl's wardrobe; sizes, 14, 16, 18, and 20 years; in China silk, $5.25; in crêpe de Chine, $6.90

brown leather thong, which logically accompanies this rainy-day top-coat is shown in the sketch beside it. Other colours in which it may be had are: blue, black, red, purple, and brown.

In the schoolgirl's top-coat, a feeling of simplicity should be maintained. A simple arrangement of the pockets and dark fur about the neck give character to the coat sketched at the left at the top of this page. It is made of silvertone polo cloth in dragon-fly blue with a mole coney collar and is becomingly belted and warmly lined throughout. The coat may be obtained in 10 to 16 year sizes and in mahogany, navy blue, and mocha brown, as well as in dragon-fly blue.

Quite an unusual amount of distinction is offered in the cravanetted tweed top-coat shown beside it, although it is the acme of simplicity with its raglan sleeves and simple narrow belt drawn through the buckle. It is half lined with sateen and may be selected with brown, oxford grey, or light grey predominating.

The nearest approach to formal dress permitted the schoolgirl is a frock of the type shown in the illustration at

(*Continued on page 104*)

One-piece pyjamas may be had in flannelette in 8 to 14 year sizes; $2.10 to $2.50. Gown of Irish lace-trimmed nainsook, $2.45; the chemise costs $2.95

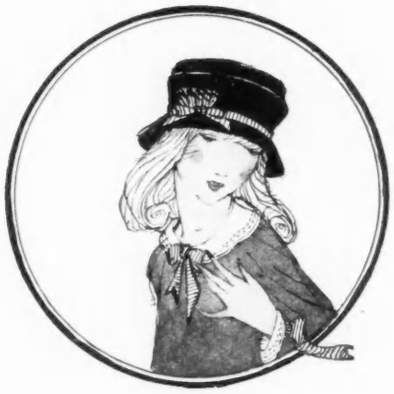
This delightful dimity blouse for the girl of 8 to 14 years has crisp frills of the material; $3.95; without the frills; $2.95. Just the thing for play or kindergarten is a frock of pure wool jersey in navy blue, emerald green, white, or brown; 2, 3, and 4-year sizes, $9.75; 5 and 6-year sizes, $11.75

Just as the mode prescribes, a blue serge dress wears fulness about the hips in an attractive fashion. The sizes vary from 14 to 20 years; $25

To frame bright eyes and soft locks becomingly, a black velvet mushroom hat puffs into a tam-o'-shanter crown, tied with a bit of black grosgrain ribbon, and droops into an irregular brim; $7.95. At the right is a crisp touch for the little blouse or frock in a sailor collar and cuff set of sheer white organdie with two rows of hemstitching; $1.75

IN EQUIPPING THE SMALL GIRL, SMART ACCESSORIES AND BECOMING HATS PLAY AN IMPORTANT RÔLE

There is no more carefree and captivating piece of headgear than a black velvet tam-o'-shanter with a large black silk tassel; $4.75. A pocket-book for either grown ups or those growing up has several moire-lined compartments and a cover of pigskin grain, blue, or patent leather. It measures 4 by 5¾ inches; $3



This fetching result was obtained by topping a pretty head with a demure black velvet hat rather high of its ribbon-banded crown, drooping as to brim, and longer from back to front than at the sides; $7.95. One of those sets that lend freshness to the schoolgirl's dress is of embroidered white organdie; $4.50

For occasions a bit more formal, one may need a different sort of hat and bag. Ribbon holds the softly rolled brim of a hat of peachskin velours in leather colour or old blue; $13.50. A suède bag in grey or dark or light tan is lined with moire; $5

A quite sufficient reason why the younger set favours guimpes appears in white net corded at neck and wrists and fastening comfortably with snappers. Sizes, 8 to 14 years; $3.50. A small hat of peachskin velours in navy blue or russet wears a cascade of ribbon loops suggesting the coque feathers favoured by grown ups; price, $14.50

(Right) Here is a Russian blouse of Georgette crêpe or crêpe de Chine belted and bound with the same or contrasting material. In navy or Copenhagen blue, henna, brown, or bisque; $15.55, inc. a 5-cent tax; 14 years to women's sizes

The small girl in need of a sweater would like this one of Shetland wool, fastened with wool buttons and tied with an important tasselled sash. In rose, pink, Copenhagen blue, corn colour, or in other shades; 34 and larger sizes; $6.95

VOGUE PATTERN SERVICE

VOGUE patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, long coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

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Coat No. P4871. One is quite ready for autumn in a coat with such smart fulness and newly shaped collar and underarm sections. Sizes, 8, 10, 12, and 14 years

Coat No. P4868. The deep pockets of this coat are made to follow the new silhouette, and the collar adheres closely to the autumn mode. Sizes, 6, 8, 10, and 12 years

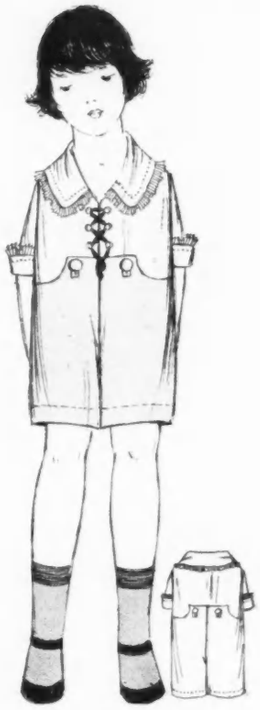
Frock No. P4876. Hand-smocking and contrasting materials make a frock that is attractive and suitable for school or afternoon wear. Sizes, 6, 8, 10, and 12 years

Frock No. P4879. A play frock which may be made with long or short sleeves, since both are included in the pattern, is cut with few seams. Sizes, 4, 6, 8, and 10 years

Frock No. P4875. A quaint frock with a scalloped Victorian collar has its fulness adjusted by buttoning the high sash to the ends of the collar. Sizes, 4, 6, 8, and 10 years

Frock No. P4881. Organdie or Georgette crêpe with Valenciennes lace may make this high-waisted party frock with a Victorian fichu. Sizes, 6, 8, 10, 12, and 14 years

Rompers No. P4866. Cut with the minimum of seams, this pair of rompers opens at the back and across the waist-line. Sizes, 1, 2, and 4 years

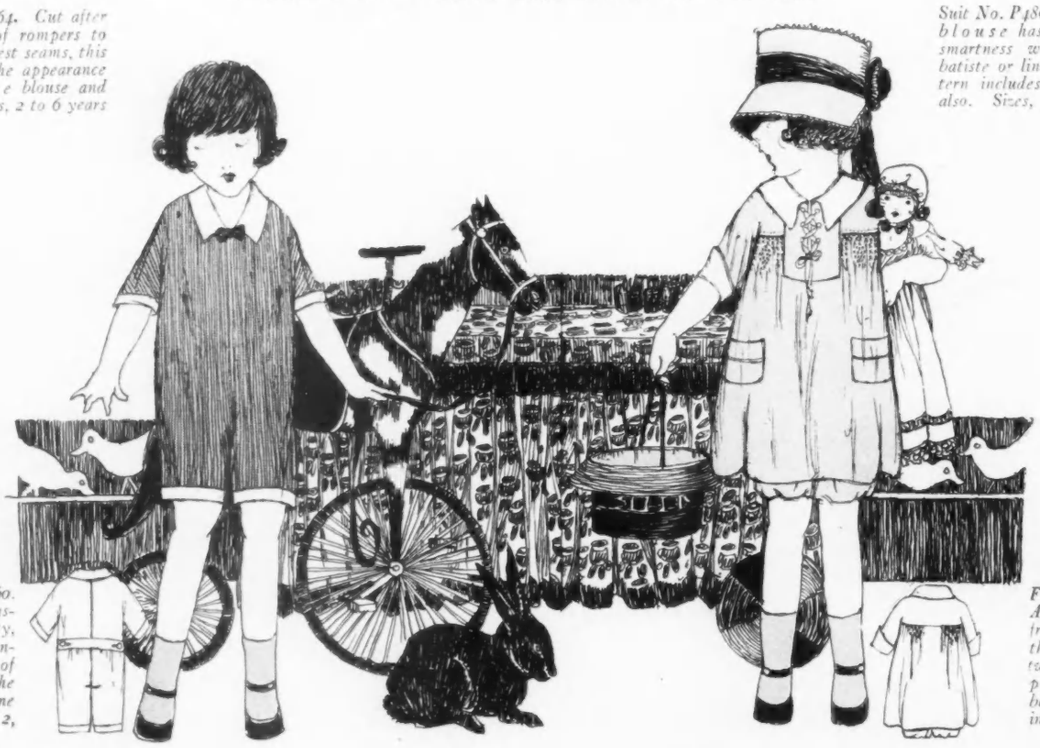


Suit No. P4865. In this clever little suit, trousers of either the same or a contrasting material may be worn with the frilled blouse. Sizes, 2 to 6 years

HERE ARE CLOTHES THAT ARE EASILY MADE AND ADEQUATELY MEET THE MOST IMPORTANT HOURS OF A CHILD'S DAY — THOSE BUSY HOURS OF PLAYTIME

Suit No. P4864. Cut after the fashion of rompers to make the fewest seams, this suit retains the appearance of separate blouse and trousers. Sizes, 2 to 6 years

Suit No. P4863. The frilled blouse has a grown-up smartness when made of batiste or linen. This pattern includes the trousers, also. Sizes, 2 to 6 years



Suit No. P4860. Here is true masculine simplicity, if of small dimensions, in a pair of rompers with the front cut in one piece. Sizes, 1, 2, and 4 years

Frock No. P4861. A smocked play frock slips on over the head and has two little patch pockets. The bloomers pattern is included. Sizes, 2 to 6 years

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21 kinds 12½¢ a can

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Frock No. P4873. If one is too young for separate skirts, a compromise may be effected by the addition of shoulder straps with the help of a crisp white guimpe. Both the skirt and the guimpe are included in one pattern, for 50 cents. Sizes, 6 to 12 years

Suit No. P4867. This slip-on suit of contrasting materials may have the trousers to match either the upper or lower section of the long straight blouse. Sizes, 2 to 6 years

Suit No. P4862. Bluebeard, junior, has, with characteristic cunning, garbed himself in a slip-on Russian blouse, thus giving an illusion of shyness. Sizes, 2 to 6 years

Frock No. P4878. When anticipating a stroll among bright-hued flowers, one should don this pretty frock with the yoke and underarm sections cut in one piece. Sizes, 4 to 8 years

REJUVENATING THE WARDROBE OF THE BOY AND HIS SISTER

Soft, shapely, unshrunken!

How to make your precious sweaters stay new

YOU used to watch your sweater get soiled, with a wry smile. What could you *do* to bring it back to life? There was the laundress. But she would ruin it the very first time she washed it. The cleaner's? That way seemed such an inexcusable expense.

But *now*. You can wash your sweater yourself—in rich Lux suds—and it won't shrink! Won't lose its shape! Will come out just as soft and shapely as the day you bought it.

Sweaters should never be rubbed. When you rub wool, it stiffens and shrinks. You simply don't dare trust it to ordinary soap.

But Lux comes in pure, delicate flakes that dissolve instantly in hot water. In a moment you whisk them up into a rich, foamy lather. There's not a tiny particle of solid soap to stick to the soft woolen and injure it. Not a bit of rubbing to mat and shrink the delicate fibres. Your sweater comes out soft and fresh and fluffy.

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Mulls	Organdies	Baby's Flannels
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Georgettes	Voiles	Blankets, etc.

To wash colored sweaters

Whisk Lux into a rich lather in very hot water—two tablespoonfuls to the gallon. Add cold water to make suds lukewarm. Swish sweater about in suds. Wash quickly, pressing suds through sweater, but do not rub. Rinse three times in lukewarm water. Dissolve a little Lux in the last rinsing to leave sweater soft and woolly. Never wring sweaters. Squeeze the water out, and spread on towel to dry in shade.

Lux won't cause any color to run which pure water alone will not cause to run.

LUX

No suds so wonderful as Lux for dainty things

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Dealers in all cities

Frock No. P4855. A party frock which looks best in taffeta has old-fashioned ruffles. Sizes, 6 to 12 years. Frock No. P4856. Well adapted to serge or tub flannel is the one-piece frock near the middle

The middle frock cuts the sash and panel in one. Sizes, 8 to 14 years. Frock No. P4857. At the right is a dainty be-ruffled party dress to be made either of crêpe de Chine or taffeta. Sizes, 6, 8, 10, and 12 years

PLAY AND PARTY BOTH REQUIRE YOUTHFUL AND CORRECT DRESS

Rompers No. P4859. Play rompers have their fulness adjusted by hand smocking and joined to a becoming yoke. Sizes, 1, 2, and 4 years

Frock No. P4872. To effect a becoming line, belts and under-arm gores are cut in one piece. Sizes, 4, 6, 8, and, 10 years

Frock No. P4880. Cutting a slip-on frock kimono fashion eliminates seams and allows arm freedom. Sizes, 8 to 14 years

How to give a Dry Rough Skin a Smooth Satiny Texture . . . .

Use Tissue Cream, one of the "seven"

The first important step in remedying a dry skin condition is to discard the use of soap and water on the face and instead use Lettuce Cream for the purpose of cleansing. This cream removes the dirt and grime imbedded in the tiny pores and leaves the dry skin not irritated but refreshed and ready for an application of nourishing Tissue Cream.

A dry skin is a hungry skin

A dry skin craves a liberal supply of an oily preparation — something that will make up for its deficiency in natural oil. Tissue Cream has been compounded for this particular purpose and may be used not only at night for massage but at any time during the day that the skin feels dry and drawn, as after prolonged exposure to the air or a strenuous day of shopping.

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Other creams for other skin conditions

There are seven Marinello Creams, each one prepared by specialists to remedy just one skin condition. Study your complexion in the mirror, then learn from the Chart just which Marinello Cream your skin needs.

Persist in the treatment prescribed for your kind of skin and you will be delighted to see how soon you acquire the charm that every woman yearns for — a skin fresh and glowing with the exquisite texture of smoothest satin.

To test these creams, send five 3c stamps and we will send you a Traveler's Trial Package containing samples of Lettuce, Tissue and Foundation Creams, Marinello Powder, Nardy's Toilet Water, Rouge Vanitab, Rose Jelly and a booklet on the care of the skin.

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Acne Cream for blemishes and blackheads.
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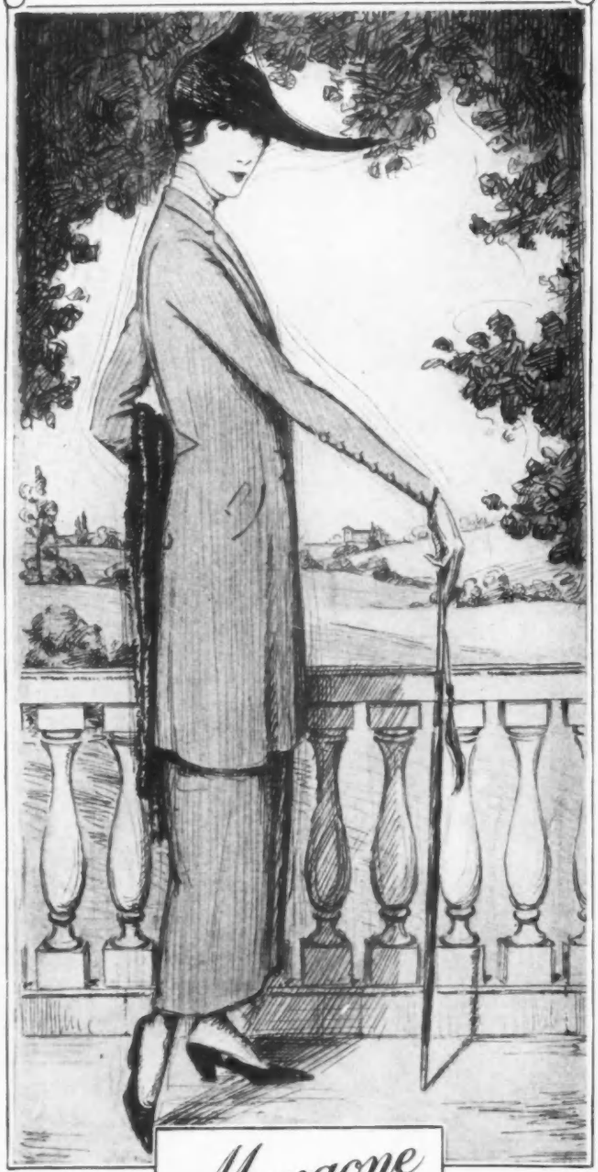

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Frock No. P4884. The pattern of this long dress is for a very little baby and with it is included a pattern of the first coat

CLOTHES FOR THE LONG DAYS THAT ARE FILLED WITH PLAY FOR CHILDREN FROM ONE TO TEN YEARS

Frock No. P4877. This one-piece frock slips comfortably on over the head and has a becoming collar and trimming in a very new line. Sizes, 2 to 6 years

Frock No. P4874. It is a clever frock that can attain smartness by merely being cut in one piece and trimmed with bright rickrac braid. Sizes, 4 to 10 years

(Right) Frock No. P4883. This frock is cut in one piece, and the panel cut in one with the sash gives added chic. Sizes, 4 to 10 years

Snap a Wilsnap

—and smile confidently. When Wilsnaps snap together they mean business! They stay snapped until your finger tips command "loosen."

Then, *and then only*, does the Wilsnap spring release.

Which means snap fastener comfort, doesn't it?

And are Wilsnaps rust proof? Certainly! And do Wilsnaps come in all sizes for all weights of fabrics? Assuredly!

Wilsnaps—always *will* snap—wherever snap fasteners are used.

THE WILSON FASTENER COMPANY
117 East St. Clair Avenue Cleveland, O.

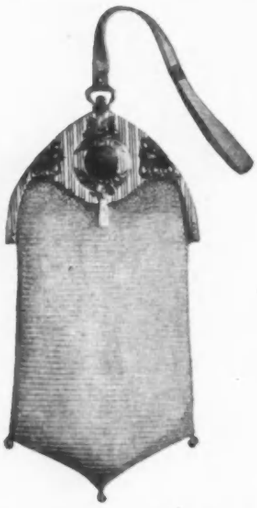
© W.F.Co. 1918

Look for this card —orange colored— 10c everywhere

The Exclusive Piccadilly Mesh Bag

A SMART modish mesh bag with a convenient vanity box containing a powder puff and mirror cleverly concealed in the frame.

For motor or shopping trips, for afternoon or evening functions, the Piccadilly Mesh Bag is always in good form.



Piccadilly Mesh Bags are exclusive in design and are made of Baby mesh with latest patterns of very thin model frames. They are light and convenient and can be worn with any costume.

Made in SILVER PLATE, GOLD PLATE, STERLING SILVER *and* 14-KARAT GOLD

THE patentees, Messrs. Wiener Bros., of 325 Fifth Avenue, New York, suggest that you ask your favorite shop for the

PICCADILLY MESH BAGS.

They will be glad to show them to you.

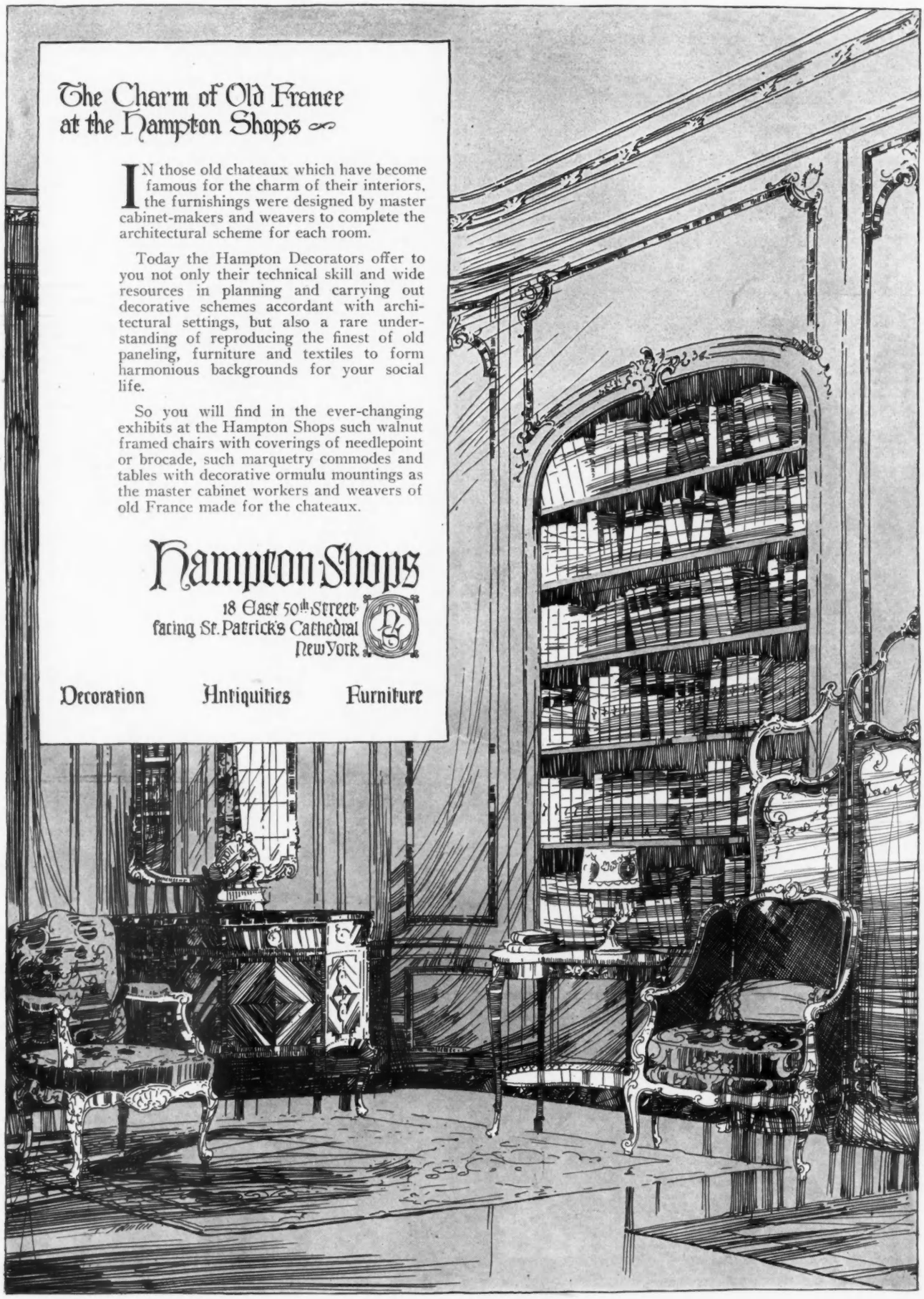
Coat No. P4870. The front and back panels of this coat are cut in one with the crossed side belts which adjust the fulness in a becoming fashion. Sizes, 8 to 14 years

Coat No. P4869. A coat which cuts the side gores and belt in one has the fulness of the front and back held in place by smocking. Sizes, 2 to 6 years

Rompers No. P4858. A belt slipping through slashes in the box-plaits adjusts the fulness of these rompers which open at the back. Sizes, 1, 2 and 4 years

WEE GARMENTS TO ENLARGE THE WARDROBE OF WEE PERSONS

Frock No. P4882. This dainty frock opening at the back is cut in one piece and adjusts its fulness by hand-run tucks. Sizes, 2 to 6 years



The Charm of Old France at the Hampton Shops

IN those old chateaux which have become famous for the charm of their interiors, the furnishings were designed by master cabinet-makers and weavers to complete the architectural scheme for each room.

Today the Hampton Decorators offer to you not only their technical skill and wide resources in planning and carrying out decorative schemes accordant with architectural settings, but also a rare understanding of reproducing the finest of old paneling, furniture and textiles to form harmonious backgrounds for your social life.

So you will find in the ever-changing exhibits at the Hampton Shops such walnut framed chairs with coverings of needlepoint or brocade, such marquetry commodes and tables with decorative ormulu mountings as the master cabinet workers and weavers of old France made for the chateaux.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration Antiquities Furniture

Mangone
NEW YORK

WE SEEK EACH SEASON FOR THE FINEST OF THE NEW FABRICS FOR MANGONE MODEL WRAPS AND SUITS

WE ARE FEATURING FOR THE COMING FALL & WINTER THE FOLLOWING MATERIALS:

CASHMERE DUVETYNE
KORDOVAN DUVETYNE
VELOUR IMPERIAL
"READ" TRIGOTINE
PEACHBLOOM
CACHMIRTINE
MARVELLA
VELLOUISE
RAYONNER

THESE CLOTHS REPRESENT THE HIGHEST OBTAINABLE QUALITY OF THEIR TYPE AND ARE KNOWN AS STANDARDS IN THE TEXTILE WORLD

PRODUCED BY
FORSTMANN & HUFFMANN CO.
WM. F. READ & SONS CO.
AND HAAS BROS.

THE UNUSUAL RICHNESS AND BEAUTY OF THESE FABRICS ARE WELL WORTH YOUR INSPECTION
ASK TO SEE THEM AT SHOPS SELLING MODEL SUITS AND WRAPS

LABELLED
Mangone
NEW YORK

SOCIETY

Births

NEW YORK

Roosevelt.—On July 2, to Captain and Mrs. Archibald Roosevelt, a daughter.

PHILADELPHIA

Huhn.—On July 4, to Mr. and Mrs. George A. Huhn, third, a son.

Deaths

NEW YORK

Kryn.—On June 29, at Rye, New York, Henry Kryn, son of Jacques and Hortense Kryn, of Antwerp, Belgium, and husband of Jeanette Berry Kryn.

Pelton.—On July 6, Elizabeth Gordon Pelton, widow of the late Franklin Dwight Pelton.

Potter.—On July 5, in Santa Barbara, California, Dr. Nathaniel Bowditch Potter.

BALTIMORE

Penrose.—On July 4, Dr. Clement A. Penrose.

Engagements

NEW YORK

Allen-von Gaertner.—Mrs. William Allen, daughter of the late General Robert H. Anderson, to Mr. Louis von Gaertner.

Koues-Malcolm.—Miss Dorothy Dudley Koues, daughter of the late George Ellsworth Koues, to Mr. George Ide Malcolm, son of Mrs. George I. Malcolm.

Pyle-Spalding.—Miss Mary Vanderhoef Pyle, daughter of Mrs. William Scott Pyle, to Mr. Albert Spalding, son of Mr. I. Albert Spalding.

Weeks-Kitchell.—Miss Helen Renwick Weeks, daughter of Mr. Edward Carnes Weeks, to Mr. Lloyd Kitchell, junior, son of Mr. Lloyd Kitchell.

CHICAGO

Pullman - McIlvaine. — Miss Margaret Pullman, daughter of Mr. William G. Pullman, to Mr. John McIlvaine, son of Mr. William D. McIlvaine.

Whiting-Wilcox.—Miss Elizabeth Whiting, daughter of Mr. Alexander T. Whiting, to Captain Charles Sharp Wilcox, of the United States Marine Corps, Norfolk, Virginia.

PHILADELPHIA

Curtin-Cochran.—Miss Mary Hamersly Curtin, daughter of Mrs. Roland C. Curtin, to Lieutenant Peyton S. Cochran, son of Mrs. William G. Cochran.

Morris-Mirkil.—Miss Charlotte Morris, daughter of Mr. Richard Henry Morris, to Mr. I. Hazleton Mirkil, junior, son of Mr. I. Hazleton Mirkil.

PROVIDENCE

Gross-Harris.—Miss Helen Judson Gross, daughter of Colonel Harold Judson Gross, to Mr. Thomas Harris, son of Mr. Stephen C. Harris.

WASHINGTON

Greely-Kress.—Miss Gertrude Gale Greely, daughter of Major-General Adolphus W. Greely, to Lieutenant-Commander James Chatham Kress.

Sutherland-McRae.—Miss Virginia Berkeley Sutherland, daughter of Senator Howard Sutherland, of West Virginia, to Lieutenant-Colonel Donald Marion McRae, U. S. A., son of Major-General James H. McRae.

Weddings

NEW YORK

de Ropp-Trimble.—On August 6, in All Saints' Chapel, Montecito, California, Mr. Harold de Ropp, son of Baron de Ropp, and Miss Margaret Ridgeway Trimble, daughter of Mrs. Isaac Ridgeway Trimble.

Kenyon-Tipton.—On July 2, in St. Thomas's Church, Mr. Theodore S. Kenyon, son of Mr. William Houston Kenyon, and Miss Martha Louise Tipton, daughter of Mr. Edward A. Tipton.

McTiernan-Cadwell.—On May 17, Dr. James M. McTiernan and Miss Florence Morgan Cadwell, daughter of the late Martin Cadwell.

BALTIMORE

Seggerman-Bonsal.—On June 28, in Old Saint Paul's Church, Captain Frederick T. Seggerman, U. S. A., son of Mr. Frederick K. Seggerman, and Miss Mary Camilla Bonsal, daughter of Mr. Leigh Bonsal.

BOSTON

Stone-Barnes.—On June 28, in North Church, Hingham, Massachusetts, Mr. Robert G. Stone, son of Mr. Galen L. Stone, and Miss Bertha Lee Barnes, daughter of Mr. Charles D. Barnes.

MINNEAPOLIS

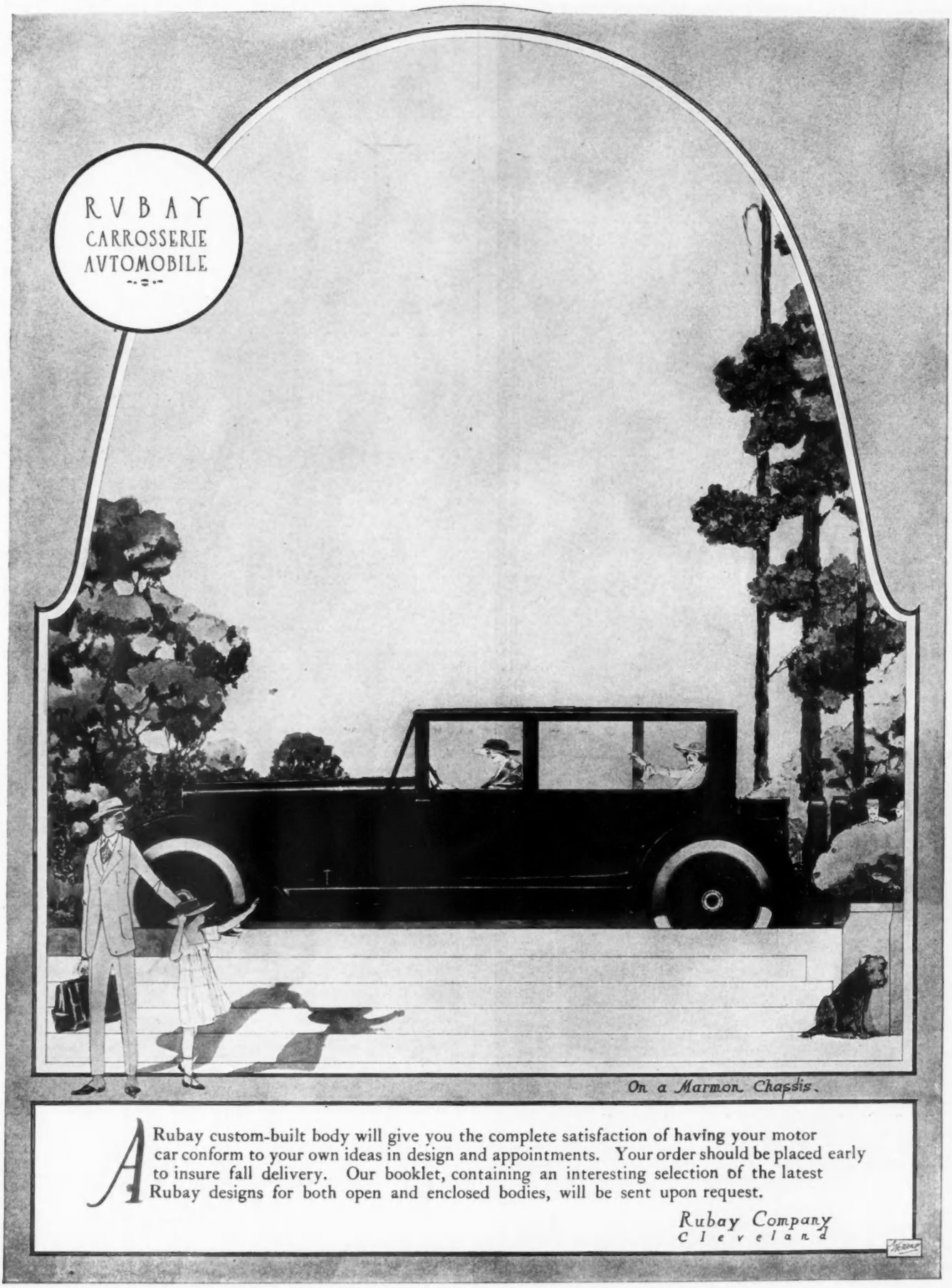
Ames-Winter.—On June 27, in Plymouth Congregational Church, Mr. Knowlton Lyman Ames, junior, son of Mr. Knowlton Lyman Ames, and Miss Edith Ames Winter, daughter of Mr. Thomas G. Winter.

PROVIDENCE

Knight-Curtis.—On July 9, at the home of the bride's parents, in Washington, Mr. Webster Knight, second, and Miss Leona Curtis, daughter of Senator Charles Curtis, of Kansas.

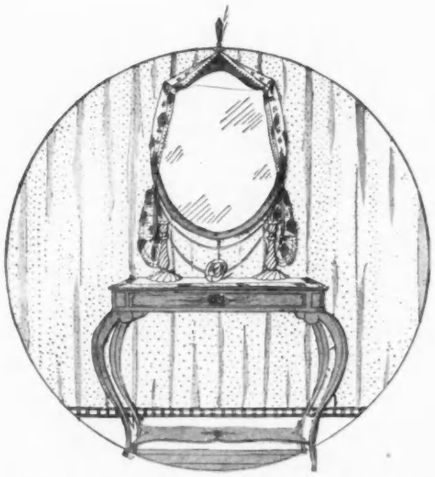
RICHMOND

Lee-Pinckney.—On July 3, Colonel Robert E. Lee, son of Mrs. William H. F. Lee, and Mrs. Gustavius M. Pinckney.



A Rubay custom-built body will give you the complete satisfaction of having your motor car conform to your own ideas in design and appointments. Your order should be placed early to insure fall delivery. Our booklet, containing an interesting selection of the latest Rubay designs for both open and enclosed bodies, will be sent upon request.

Rubay Company
Cleveland



Painted pale green, this graceful dressing-table, designed for a young girl, holds a mirror draped with white lace and ornaments of white chenille, pearls, and crystal. The wall is hung with white dotted muslin over lemon yellow muslin, and the floor is painted pale grey green glazed with yellow; designed by Robert E. Locher

ON HER DRESSING-TABLE

"MOTHER, don't you think it is about time that I pinked my nails?" was the exclamation of a very small girl while watching her mother dress. For this modern young lady had an equally modern mother who, although she did not advocate a pinking process, at least gave much attention to the care of the child's hands and nails, knowing that it is during the tender years of growing that the foundation of a future beauty is established. Ears, for instance, are spoiled by rough handling and careless adjustment of the cap in early infancy, and the result is that comparatively few people have small well-set ears. And it is equally true that in infancy the nose is so pliable that an intelligent mother can, with care, make a somewhat neutral nose really patrician. Just as the expert gardener would not trust his plants to rough hands, if he would produce priceless blossoms, so the wise mother will not injure the beauty of a child by entrusting it to any but kind and intelligent nurses who have been taught at least some of the simplest rules for the care of the young body.

THE CARE OF CHILDREN'S HAIR

A natural curl is soon spoiled by a rough manipulation of the brush, while the hair is broken and bleached if constantly exposed to the direct rays of the sun. It is never too early to commence with a good tonic and a gentle massaging of the scalp of the small boy or girl. One authority specializes on an invigorator for the head of the child. This preparation cleanses, as well, and is accompanied by specific directions for brushing in a manner that will free the scalp of dust and promote the growth of the hair. This tonic is put up in two qualities suited to dry and oily hair, either light or dark, and costs $1.25 a bottle. The olive-oil shampoo is, of course, particularly suited to children's hair and may be bought for 50 cents a bottle.

The simplest soap, made from vegetable oils, should be used for the nursery bath. There is one that has been compounded for this purpose by a well-known chemist. This soap makes a cleansing and soothing lather and is easily rinsed off — a very important property, if a nurse is careless, as nothing is so injurious to the skin as allowing a soap to dry in. This soap may be bought for $1.10 for a dozen cakes.

One particularly soothing and healing cold-cream, to be used after the bath or before the skin is exposed to wind, cold, or sun, is especially recommended for the nursery and may be bought for 50 cents a jar.

As a finishing touch to the child's bath, the powder-box has its important mission, especially when it is filled with a delicious powder from the same source as one of the best powders made for grown-ups. This preparation is very fine in quality, absolutely pure, healing, and delicately fragrant; it costs 75 cents a box.

EXCELLENT POWDERS

For adults, this same powder is made up in a compact form which has many advantages. In the first place, it is more economical because only the amount needed is taken up by the puff or absorbent cotton. A second advantage is that it is possible to powder when one is dressed without spoiling the gown, and that each time one powders the nose, it is not necessary to dust the entire dressing-table. This particular powder comes in two forms, one for the vanity-case and one for the dressing-table, and in a range of shades that correspond exactly to the different types of colouring. The same idea is carried out in the rouges that are compounded by these laboratories. For instance, the chestnut or brown blonde is the characteristic American type of beauty; for her, a shade known as "naturelle" with touches of rouge brunette brings out the light warm brown of the hair and the grey, blue, or hazel of the eyes. The chemist who prepares these powders is a veritable artist and chooses from his palette carefully selected powders and rouges to warm and soften the complexions of all types. A little book that is the guide to the application of the colour scheme helps in the selection of these rouges and powders. In compact form, the large boxes may be purchased for $1, and in the smaller boxes for the vanity-case or purse, for 50 cents a box.

Note—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply and state page and date of Vogue.

No. 3415 (in photograph)
The odd design of the sleeve which develops into a panel gives this motor coat of Highland Tweed its smart swing even while it retains straight lines that slenderize.

No. 3400
While this coat of tweed mixture is comfortably loose, it suggests snugness because of buttons and buttonholes which fasten down the side from the waist line to the hem.

No. 3420
This all-around belted model boasts a rich soft fabric with plaid back. The contrast of plaid cuffs, collar and the belt is very effective.

No. 3405
Bannockburn mixture makes this semi-belted model quite lovely enough for various occasions. The collar is particularly attractive whether you wear it high or low.

Wooltex
TAILOR-MADES
The H. Black Co.

Motor Coats Take On "That Well-dressed Look"

YOU know you really do expect a very great deal from that ever-ready, much used—we were going to say abused—motor coat of yours.

With your daintiest frock protected by a coat that you know is right, you can step with confidence into the smartest atmospheres—and what has more dash and swing than a good looking motor coat? Yet, how it does get thrown around and neglected!

There must be, you see, some pretty good *real* reasons—inside reasons—for a coat keeping the well-dressed look through such hard and varied service.

The Wooltex label in your Motor Coat *promises* you superior fabrics perfectly tailored to retain the style lines even through the rigors of rough, serviceable wear.

Your copy of "The Tailored Woman," that interesting style magazine, is awaiting you at your Wooltex dealer's. Or write, giving us the name of your favorite store.

The H. Black Company
Cleveland New York

Bob Evans Middy

The Aristocrat of Marine Togs

Your children will look their best in the smart chic lines, trim cut and graceful fit of BOB EVANS MARINE TOGS. But besides this, there is the sturdy wear these BOB EVANS MARINE TOGS will give. The materials are all U. S. Navy standard, carefully tailored in every detail.

Both the BOB EVANS MIDDIES and MIDDY DRESSES are especially designed for school and play wear. They will give unusual service and the children are delighted with their appearance in such modish garments.

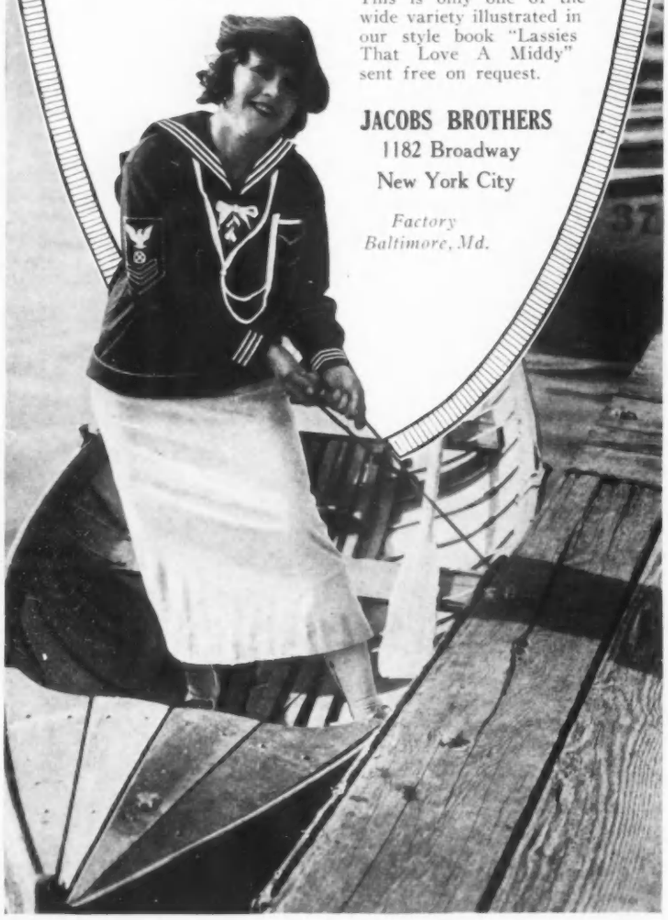
The middy illustrated is model No. 628.

All wool Navy flannel sailor middy, silk embroidery emblem sewed on with cross stitch on the right sleeve and service band on the left sleeve; laced front, white linen tape on collar, cuffs and pockets. Sizes 6 to 22 years or 34 to 44 bust.

This is only one of the wide variety illustrated in our style book "Lassies That Love A Middy" sent free on request.

JACOBS BROTHERS
1182 Broadway
New York City

Factory
Baltimore, Md.



There is a picturesque miniature altar in the night nursery where the children say their morning prayers. Part of the gay frieze that goes around the room is shown above it

THE ROYAL CHILDREN OF SPAIN

(*Continued from page 51*)

little hands which have turned the pages.

The adjoining night nurseries for the royal children are just as charming as this room for play. The apartments of the Prince of Asturias are now separate from the rooms occupied by his brothers and sisters. The little Princesses' room and those of the younger Princes are painted white, like the day nursery. Over each little enamelled bed with its rosy quilt, a tiny cross is hung, and photographs of the King and Queen, of Princess Cristina, and Princess Beatrice smile down from the mantelpiece and the high cupboards. A frieze of gaily coloured pictures goes the round of the rooms, even over the picturesque miniature altar which is shown in the photograph at the top of this page.

From these rooms, a tiny corridor leads to a dining-room that is gaily, but very plainly decorated. The photograph at the bottom of this page shows the oval table set for tea with the simplest of white linen. Plates of buttered bread and a light cake appear to be the only accompaniment to their Royal Highness's evening repast. One chair at the table is reserved for the Queen and is always held in readiness in case Her Majesty can preside.

An account of the daily life of the royal children shows what simple happy times they have together. Half-past seven is the usual rising-hour, followed by a breakfast of warm bread and milk or the traditional Scotch porridge. Then the royal family go to their parents' apartment to stay until ten o'clock when the carriages are announced for a morning drive through the palace grounds.

Dinner takes place punctually at midday, when soup, eggs, or fish and a plain pudding are served. In the afternoon, rest or lessons are followed by another outing, and after tea-time the little Princes are allowed in their mother's sitting-room for a romp in which King Alphonso often joins them. Half-past seven is bedtime and sees the children safely tucked into bed. As often as Queen Victoria is able to do so, she herself comes in just before "lights out" to see her small sons and daughters start wearily, but happily off to sleep.

BEATRIZ GALIÑDO.

Here in the dining-room, the table is set for a simple tea. The armchair at the head of the table is always reserved for Queen Victoria, for she often joins her children at this hour

To the Woman Who Loves

Youth

Youth and beauty! How much of their lure is accomplished by the subtle impression of beautiful, becoming attire! What a sense of well-being comes from the knowledge that you are exquisitely dressed—that your costume actually expresses the blithe spirit of youth reflected in your heart!

The House of Youth MAKERS

SUITS

are inspirations of youth themselves created by the most exclusive tailoring genius for the ***jeune fille*** *of America, and for those women who are young with the optimism of the new day—who recognize the marvellous effect upon health, success and happiness of handsome, graceful,* ***youthful*** *clothes.*

Ask your dealer to show you the Suit bearing the original label of "The House of Youth, Makers." If he cannot supply you write directly for information where it may be obtained

Schulman & Hauptman

"THE HOUSE OF YOUTH"

24-26 WEST 25th STREET, NEW YORK

Wherever you are you can get the Sampler

A package so *good* that people want it and buy it all over the United States. Chocolates and confections so well liked by the entire nation that we have retail agencies (usually drug stores of the better class) in every nook and hamlet of this broad land. Wherever you are, touring or at home, sample the Sampler! Or any of the other packages of Whitman's—famous since 1842.

Stephen F. Whitman & Son, Inc., Philadelphia, U. S. A.

Whitman's

The National Sweets

"Mum"

as easy to use as to say

takes all the odor out of perspiration

After the morning or afternoon bath, apply a little "Mum" and the fresh soap-and-water cleanness of the bath will remain all day and evening.

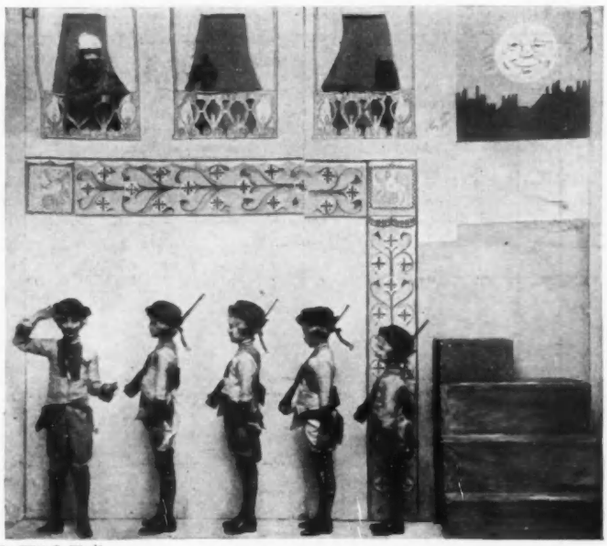
The day may be hot, or the gathering crowded; but you will be entirely free from the odor of perspiration and all other body odors.

Only a little needed at a time. "Mum" is harmless to skin and clothes.

25 cents at drug- and department-stores or by mail from us, postpaid on receipt of price.

"Mum" is a trade-mark registered in U. S. Patent Office

"Mum" Manufacturing Company
1106 Chestnut Street Philadelphia



De Witt C. Ward

The magnificent Chevalier du Guët came marching in with his friends and was not at all discouraged by hard-hearted remarks from the mother of his sweetheart

OLD FRENCH SONGS

(*Continued from page 58*)

much interest in her or her lost cat.

Perhaps the most charming song of all, from the point of view of costumes and scenery, was "Le Chevalier du Guët." The magnificent Chevalier and his friends march in with the irresistible air which the army gives itself, only to be met, when he makes various dazzling offers as to what he will give to the girl he wants to marry, by the unanswerable comment from her mother in the window above—

"Elle n'est pas interessée."

But when the Chevalier, with what the French call a *"beau geste,"* takes out a flaming red cardboard and offers it with the words which, when sung by the right person under the right window, admits of but one answer—

"Mon cœur je lui donnerai,"

there appears at the blue iron balcony of the pink plaster house, a lovely vision in stiff brocade with a most encouraging smile on the dainty face.

The finale was the Marseillaise with all the actors holding French flags and balloons and standing on the stage in a bright coloured pyramid group which Boutet de Monvel would have loved to paint. The audience, of course, stood and sang, too, thinking, as the gay flags waved on the stage, of those children of France whose fathers died in battle with this song on their lips.

The performance was a very finished one, but it left inspiring suggestions for other entertainments for which other children might be trained in similar fashion. Only a glance through this same charming book, "Vieilles Chansons et Rondes," is enough to furnish a working idea for a number of settings. A demure little girl, in peasant's frock and wooden shoes, could act the elder sister in "Fais Dodo, Colas," rocking a long-frocked baby doll in her arms. The back-drop shows the door of the hut at dusk with an owl in the branches of the tree behind.

"Le Pont D'Avignon," with five ladies and five gentlemen in Louis XV costume bowing to each other, suggests a charming dance *"tout en rond,"* as well as a song. There is an opportunity for much grace when both the *"beaux messieurs"* and the *"bell's dames" "font comme ça, et puis encore comme ça."*

SUSAN GRANT SMITH.

The curtain was just like the beloved book—pink with gold daisies—, and a little girl played the harp

Distinction
Medaille Militaire
~ French
NATURAL SHAPE
PLAIN ENDS
DIEU ET MON DROIT
PALL MALL
FAMOUS CIGARETTES
PLAIN ENDS.
ORIGINAL
PLAIN ENDS
PALL MALL
A Shilling, Three Pence in London
Thirty Cents Here
Plain or Cork

The real joy of this blouse is in its daintiness—so cleverly executed in the filet front. Fine embroidery and hemstitching give a finish of distinction—and the beautiful quality of the georgette makes one confident of its endurance. Wirthmor Silk Blouse No. WS81, in all the prevailing shades. Made in White, Flesh, Bisque, Silver Grey and Coral.—$5.00.

Every woman knows what genuine satisfaction there is in a cleverly tailored silk blouse. To this one was allotted a convertible collar; the finest of pin tucks; smart corded arm holes and the new shoulder line. Then with the added joy which excellence of material gives, one finds an unusual trimness in this tailored crepe de chine. Wirthmor Silk Blouse WS87. White, Flesh, Navy, Black, Seal Brown and Prune.—$5.00.

Just a fluffy little lace frill that makes an unusually becoming round collar—the lines of which are so good on every one. The fine pin tucks and hemstitching add the distinguee which marks this georgette model the very latest in blouse styles. Then they added a unique flare cuff. Wirthmor Silk Blouse No. WS83. Made in White, Flesh, Bisque and Silver Grey. —$5.00.

An exquisite filet collar and vestee with just a touch of embroidery and hemstitching—quite enough to say of this charming blouse. But, in addition, the material is that beautiful quality of crepe de chine which we all know will always look fresh and new. Wirthmor Silk Blouse No. WS85. Made in White, Flesh, Bisque, Silver Grey and Coral.—$5.00.

Finding True Daintiness

It is a rare thing nowadays to be able to find true daintiness and distinctive styles in inexpensive blouses. And it is only because the Wirthmor plan is so different that we are able to do it.

These sheer dainty georgettes, and beautiful crepe de chines come to the Wirthmor Store in your town each month direct from expert designers and deft needleworkers.

Then, too, they have ever so much more than ordinary quality, for the Wirthmor plan is painstakingly worked out to give the utmost value at minimum prices.

And into each blouse we put the Wirthmor label. It guarantees you correct blouse styles, quality and the sort of workmanship which makes your blouse a real joy. If by any chance you do not know the Wirthmor dealer in your town, we'll be glad to send his name to you. Below is a list of a few dealers who sell Wirthmor Silk blouses. L. N. Gross Company, Cleveland, Ohio.

Wirthmor Silk Blouses $5.00

Birmingham, Ala.....Loveman, Joseph & Loeb
Mobile, Ala.....C. J. Gayfer & Co.
Montgomery, Ala.....A. Nachman

Little Rock, Ark.....Gus Blass D. G. Co.

Los Angeles, Cal.....Broadway Dep't Store
San Diego, Cal.....Holzwacger's
Stockton, Cal.....Smith & Lang

Denver, Colo.....Denver D. G. Co.
Pueblo, Colo.....White & Davis

Washington, D. C.....Lansburgh & Bros.

Jacksonville, Fla.....Kohn, Furchgott Co.
Pensacola, Fla.....The Ready-to-Wear Store

Atlanta, Ga.....M. Rich & Bros. Co.
Savannah, Ga.....B. H. Levy & Bros. Co.
Augusta, Ga.....J. A. Mullarky Co.

Boise, Idaho.....The Mode

Chicago, Ill.....The Fair
Rockford, Ill.....H. L. Wortham Co.
Springfield, Ill.....Roland's
Elgin, Ill.....I. Cohen
Mattoon, Ill.....Cokendolpher & Co.
Jacksonville, Ill.....C. J. Deppe

Indianapolis, Ind.....L. S. Ayres Co.
Evansville, Ind.....Max DeJong
Muncie, Ind.....J. A. McNaughton Co.
Lafayette, Ind.....The Fashion
Richmond, Ind.....Lee B. Nusbaum Co.
Vincennes, Ind.....Gimbel, Haughton & Bond

Des Moines, Iowa.....Harris Emery Co.
Sioux City, Iowa.....Davidson Bros.
Cedar Rapids, Iowa.....The Killian Co.

Burlington, Iowa.....The Royal Cloak Co.
Clinton, Iowa.....J. D. Van Allen & Sons
Iowa City, Iowa.....C. Yetter
Ottumwa, Iowa.....W. J. Donelan Co.
Fort Dodge, Iowa.....The Boston Store

Topeka, Kan.....Warren M. Crosby Co.
Wichita, Kan.....The Cohn, Hinkel D. G. Co.
Atchison, Kan.....Ramsay Bros. D. G. Co.
Coffeyville, Kan.....Logan, Stephens Mer. Co.
Emporia, Kan.....A. O. Rotabaugh D. G. Co.
Fort Scott, Kan.....W. J. Calhoun Co.
Independence, Kan.....Halsey Bros. Co.

Louisville, Ky.....Kaufman, Straus Co.
Frankfort, Ky.....W. C. Lutkemeier

New Orleans, La.....D. H. Holmes Co.
Shreveport, La.....Hearne D. G. Co.
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Springfield, Mass.....Meekins, Packard & Wheat

Portland, Me.....Rines Bros.
Bangor, Me.....A. Langdon Freese

Detroit, Mich.....The J. L. Hudson Co.
Kalamazoo, Mich.....Gilmore Bros.
Flint, Mich.....H. N. Bush
Lansing, Mich.....J. W. Knapp Co.
Port Huron, Mich.....L. Higer & Sons
Sault Ste. Marie, Mich.....Cowan & Hunt
Grand Rapids, Mich..Friedman-Spring D. G. Co.

St. Paul, Minn.....The Golden Rule
Minneapolis, Minn.....The Powers Merc. Co.
Duluth, Minn.....I. Freimuth
Red Wing, Minn.....The Boxrud Co.

Jackson, Miss.....R. E. Kennington

Kansas City, Mo.....Emery, Bird & Thayer

St. Joseph, Mo.....Hirsch Bros. D. G. Co.
Joplin, Mo.....Newman Merc. Co.
Moberly, Mo.....I. B. Forney

Great Falls, Mont.....The Paris D. G. Co.
Helena, Mont....The New York Dry Goods Co.

Lincoln, Nebr.....Miller & Paine

Paterson, N. J.....Quackenbush Co.

Reno, Nev.....The Golden Rule Co.

Buffalo, N. Y.....Adam Meldrum & Anderson
Rochester, N. Y.....The Duffy Powers Co.
Elmira, N. Y.....The Gorton Co.
Olean, N. Y.....H. W. Marcus Co.

Charlotte, N. C.....Jas. B. Ivey Co.
Asheville, N. C.....The Bon Marche
Greensboro, N. C.....The Meyers Co.
Wilmington, N. C.....The Bon Marche

Cleveland, Ohio.....The May Co.
Cincinnati, Ohio.....Mabley & Carew
Columbus, Ohio.....The Fashion
Toledo, Ohio.....Lasalle & Koch
Dayton, Ohio.....The Rike, Kumler Co.
Akron, Ohio.....The M. O'Neil Co.
Ashtabula, Ohio.....The Carlisle Co.
Hamilton, Ohio.....Robinson, Schwenn Co.
Lorain, Ohio.....Smith & Gerhart
Marion, Ohio.....Warner, Edwards Co.
Sandusky, Ohio.....Scheuer, Frankel Co.
Warren, Ohio.....The Warner Co.
Zanesville, Ohio.....H. Weber & Sons Co.
Middletown, Ohio.....The John Ross Co.
Portsmouth, Ohio.....The Marting Bros. Co.

Oklahoma City, Okla.....The Kerr D. G. Co.
Muskogee, Okla.....Calhoun Dry Goods Co.

McAlester, Okla.....S. Oppenheim
Shawnee, Okla.....Mammoth Dep't Store

Portland, Ore.....Meier & Frank
Eugene, Ore.....Large's Cloak & Suit House

Pittsburgh, Pa.....Meyer Jonasson Co.
Erie, Pa.....Fulmer Wilker Co.
Scranton, Pa.....Scranton D. G. Co.
Meadville, Pa.....Chas. Fair
Washington, Pa.....A. R. Caldwell Co.
Uniontown, Pa.....Wright, Metzler Co.
Connellsville, Pa.....Wright, Metzler Co.

Charleston, S. C.....Kerrisson D. G. Co.
Columbia, S. C.....Jas. L. Tapp Co.
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Nashville, Tenn.....Lebeck Bros.

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Waco, Tex.....Sanger Bros.
San Antonio, Tex.....Saul Wolfson D. G. Co.
Houston, Tex.....Foley Bros.
Paris, Tex.....The Crook Record Co.
Greenville, Tex.....Graham Fagg Co.

Ogden, Utah.....The Golden Rule

Seattle, Wash.....The Bon Marche
Spokane, Wash....Culbertson Grote Rankin Co.
Bellingham, Wash.....J. B. Wahl

Wheeling, W. Va.....The Hub
Huntington, W. Va.....Zenner, Bradshaw Co.

Cheyenne, Wyo.....The Golden Rule

Milwaukee, Wis.....Ed. Schuster Co.
Sheboygan, Wis.....Sell Bros.

Miss Manhattan Coats and Suits

Youthful New York Styles

TAILORED FOR
Miss Manhattan
NEW YORK

No. 1574-M
The long sweep of a loose back combined with the snug trimness of a belted front—there's youth in every line.

No. 1062-M
Buttons, buttons everywhere—an interesting variation of tailored simplicity.

No. 1058-M
Embroidery, effective and novel in design, lends distinction to this suit. When you try it on, note the new cuff shape, too.

No. 1563-XM
Sealine collar, blouse back, and flaring sleeves are new features for Fall.

THESE distinctively youthful coats and suits reflect my personal choice of the season's style features. They are created under my supervision by a selected staff of designers and sold to American women through exclusive Miss Manhattan representatives.

Good workmanship, fine materials, and a most becoming slenderness of line are characteristic of all Miss Manhattan garments.

The Miss Manhattan Fashion Book holds the mirror up to Fashion's newest originations, and reflects faithfully Miss Manhattan's youthful smartness.

Write me for the book today, choose the styles you wish, and I will see that you are supplied.

1374 Broadway
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Miss Manhattan

Huyler's Established 1874

Every Experienced Vacationist Knows

that almost everywhere you can buy the same Huyler's candies that are sold in your home town.

That's one of the reasons why Huyler's enjoys such nation-wide popularity.

This summer, on your vacation—no matter where you go, look for the Huyler agent, and

Ask for your favorite

$1.00 per pound — Huyler's NEW YORK — $1.25 per pound

67 Stores - Agencies almost everywhere

In Canada-many agencies: factory and store in Toronto
Prices Higher in Pacific Coast States

A GAY SUMMER IN PARIS

(Continued from page 48)

heart, most people do not find it difficult to give up good old habits for others they are not sure of keeping—they find it interesting. For example, many women have returned to the strictly severe tailleur and to long evening gowns. Eccentricity has become so tiresome that in many instances originality seems to be sacrificed. Many complaints have been heard because the mode at the races has not been elegant enough. There must always be differences of opinion, of course, but judgments are really unfair, for one can not tell at this moment what turn of the wheel of fashion will be sanctioned by common sense at the next. Just when a certain style seems utterly without reason, it often brings the makers the most prosperity.

AT A FASHIONABLE SOIRÉE

Some of the most pleasing indications of the mode are seen in the gowns worn by fashionable women at the soirées here. Baroness Édouard de Rothschild gave a ball on the evening of the notable Koubitzky concert—many of her guests were at the Salle Gaveau for the concert during the first part of the evening—, and society women were beautifully gowned for the event. The Countess de Castéja was in white with a high diadem tiara. The Countess de Lubersac wore a gown pailletted with jet, and the Countess de Pange and many other fashionable women were there.

At the Duchess de Sforza's or at the Princess de Polignac's for a fox-trot or an hour of music, one usually finds the same group of women; they go to the races in the afternoon, dance at five o'clock, and start again at ten after dining at the Ritz or at Pré Catalan or the home of a friend. Pré Catalan has reopened its doors with an excellent orchestra and prices that are extremely modern, if one considers that one must spend all of ten francs for an ice and a brioche at tea-time. It is said that the nouveaux riches are perfectly contented with this state of affairs and pay without a murmur. But those who are neither *anciens* nor nouveaux riches, they are also likely to venture into this enchanting corner of the Bois, and what are they to do then? This problem of the high cost of living does not concern only the less fortunate, however, as the following anecdote proves.

I went recently to see Poiret, as I knew that he was about to reopen his doors after these five years of mobilization. He was full of spirits and novel ideas, inspired anew by the love of his art, and he confided in me that he was going to launch some marvellous things. But *"Par exemple,"* he said, "I am absolutely terrified at the thought of the prices these gowns reach. I have just seen a little frock, charming, but very simple, and the exorbitant price was almost unbelievable." And since Poiret himself is astonished at prices, it must really be that hand-work has increased in value.

One remedy that has been proposed denies us not the least charming of our adornments—the stockings. Rumour has it that at Lutèce, women are not wearing any.

"It is frightful," certain ones say.

"I do not find it so," say certain others.

"The stockings we wear count so little," says another, "that none at all would not make much difference."

LESS MATERIAL AND HIGHER PRICES

It is true that some of the brown stockings for evening are so sheer that they give the women who wear them the appearance of being sunburnt, and they are exceedingly pretty. Of course, the present condition of affairs can not take away everything that has increased in price to accommodate every one's income, but a beginning seems to have been made at the top and the bottom. Each day, the corsage loses in material, but it gains in price, too. One notes the backless evening gowns in the Ritz every night when society women are dining in the brilliantly lighted white room, but one admires the mode.

J. R. F.

DRESSING ON A LIMITED INCOME

(Continued from page 67)

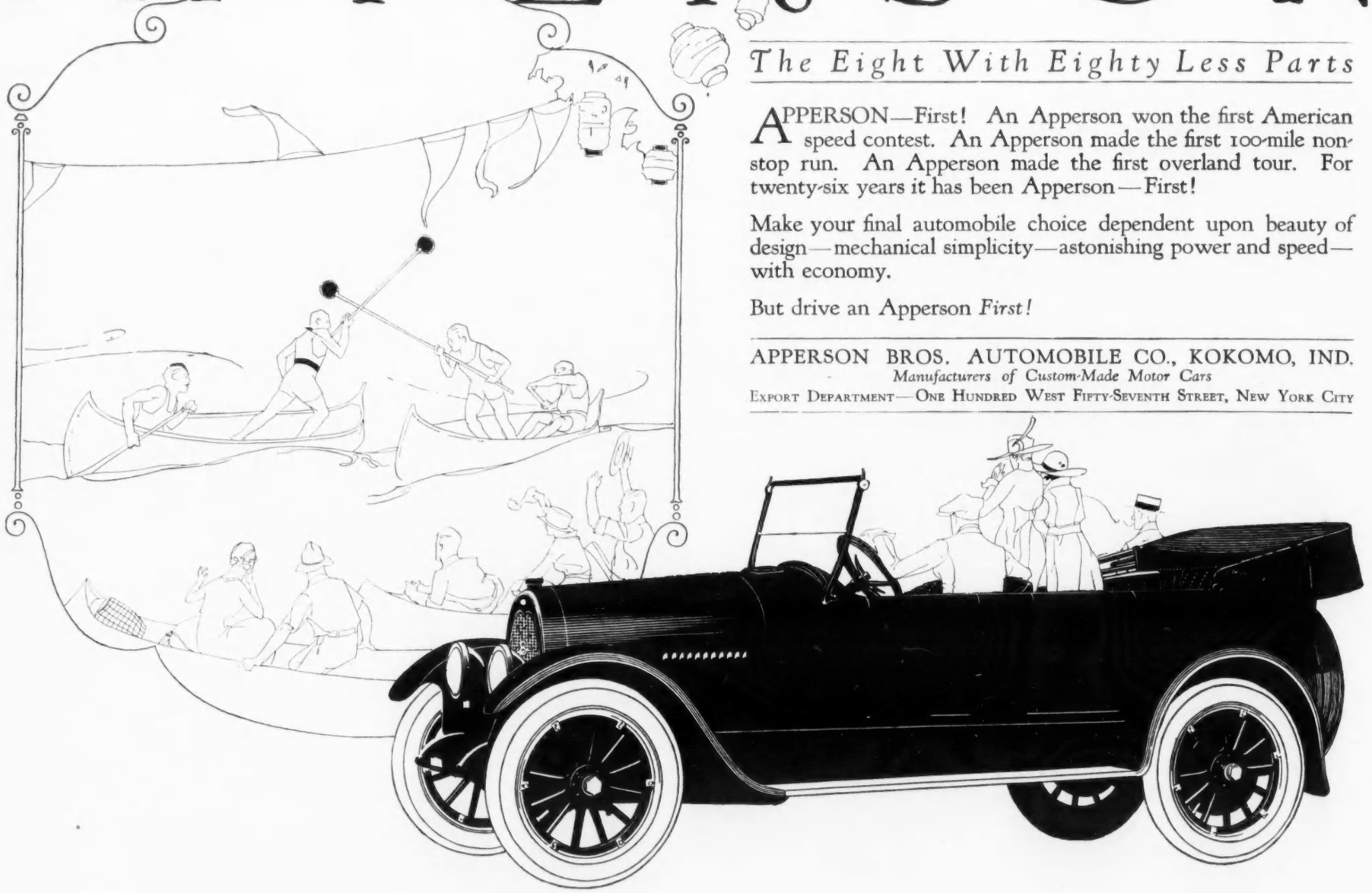
der bodice which fills in the front has a finely embroidered organdie top; the embroidered collar is finished with a narrow blue satin ribbon tie and is made quite separate from the underbodice. For the skirt, a gabardine top and a lower portion of midnight blue satin seem to be held together with corded bands of the gabardine which hang loose over the satin part and tuck in under the hem.

In the sketch at the lower left on page 67 is a costume of fine French serge which might be made in either black or blue with great success. This gown shows how effectively frogs of black silk or braid may be used. A belt of finely woven black silk braid encircles a natural waist-line, while cascades of fine braid caught together with ornaments hang down at one side of the front. The seams are also bound with braid. About the high collar of the white voile underbodice is a band of woven braid finished with voile. Openings at the shoulders show glimpses of the blouse. At either side of the skirt, the fulness is shirred in under the belt, while the back and front are left perfectly flat. This fulness ends in a wide band of the material at the bottom of the skirt, which is held in snugly at the ankles.

These designs for the first wool frock of late summer or early autumn have been carefully selected, and one of them would be a wise choice for the woman of limited means but smart appearance. Each embraces the newer points of the changing mode, each is thoroughly practical, and each has a way of being becoming—almost flatteringly so—to the wearer. A little variety, if one chooses, may be introduced in separate guimpes or chemisettes; but these are frocks of which one does not easily tire. They are conservative and, at the same time, in keeping with the latest fashion decree.

Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned patterns, $5.

APPERSON



The Eight With Eighty Less Parts

APPERSON—First! An Apperson won the first American speed contest. An Apperson made the first 100-mile non-stop run. An Apperson made the first overland tour. For twenty-six years it has been Apperson—First!

Make your final automobile choice dependent upon beauty of design—mechanical simplicity—astonishing power and speed—with economy.

But drive an Apperson *First!*

APPERSON BROS. AUTOMOBILE CO., KOKOMO, IND.
Manufacturers of Custom-Made Motor Cars
EXPORT DEPARTMENT—ONE HUNDRED WEST FIFTY-SEVENTH STREET, NEW YORK CITY

CHARM

That indefinable attribute of the well dressed woman is found only when she has complete assurance that her costume is correct. Her hat must be the style leader—it must express her personal preference in every way—it must be her dominant touch of beauty, Because

Fiskhats

in the fullest measure, satisfy these needs of the woman careful in her dress — the woman to whom the best is the usual—they are sought at the better milliners the country over.

If you seek this charm of appearance ask your milliner for Fiskhats.

D. B. FISK & CO.

CHICAGO
NEW YORK

The Art of Choosing Artistic Apparel

The height of charm and beauty can only be attained when the design is distinctive and original.

Our trade-mark is the emblem of distinctiveness, authenticity and originality. It's the hall-mark of superiority in printed silks.

HALEDON PRINTS

are often copied but never duplicated.

For their Frocks and Linings the most critical insist upon

HALEDON PRINTS

PAQUIN

A wee frock of pomegranate red serge has a becoming collar across the back and cuffs of white checked dimity

THE SIMPLIFIED CHILD IN PARIS

(*Continued from page 43*)

French toys used to be as elaborate and fanciful as French children's clothes, but here, also, a simplification has taken place. One sees a little boy solemnly pulling behind him a wooden rabbit which has been reduced to one solid block painted black and white, with two long lobes of wood laid along its back for ears. Once upon a time nothing but a furry one with pink glass eyes would have been offered him, and though the modern model is clever enough to delight every artist who sees it, one wonders if the little boy cares to take to bed with him anything so hard and uncaressable, even though highly artistic. As for the dolls beloved of the little girls, they have changed so as to be almost unrecognizable. No more simpering waxen faces, blonde curls of real hair and glass eyes that open and shut, with real eyelashes. The modern child plays with a doll made of suéde with a sophisticated look upon its tan leather face, with embroidered green eyes, long and leering, and a pursed red mouth made of wool. Bright green or purple hair decorates the cranium of this long limbed, brilliantly gowned, young person, whose arms and legs finish in suggested hands and feet of most aristocratic slimness. Enormously clever are the modern dolls of Paris, and as the children seem to get just as much joy out of them as they used to get out of the "Victoria Besses," probably nothing but good is accomplished. It is a well-known fact that the toy manufacturing of the world was mostly in the hands of the Germans before the war, a condition of affairs which the toymakers of France and America are determined shall not happen again. Paris is full, at the present moment, of depots for the sale of the work of wounded soldiers, and as toy making offers one of the most congenial means for the employment of these men, there is every reason for encouraging it. Artists of reputation are devoting themselves to the making of models for the "blessés" to work from, and there are already some excellent animal models on the market. The best wooden figures that I have ever seen are those of Jean Hamman, an artist who was well known before the war, and who has made a special study of American history, particularly that referring to the Indians. His studio is a museum of Indian lore, containing many relics and complete costumes. His groups of Indians and frontier soldiers, of cowboys, of Eskimos, and of Southern negroes, are contrived with the utmost fidelity to life, and at the same time have been worked out on such a simple and effective formula that they are really works of art. They are all movable. The horses can stand, or gallop, can lie down, raise their tails, nod their heads, and do almost everything that a horse can do. Their riders dismount and take all kinds of attitudes. Many of these models were constructed while Hamman was at the front as a *camoufleur*, not the kind that stays at home and constructs objects, but one of the daring band who risk their lives to place the counterfeits in position to deceive the enemy. He was working on a group of Thibetan farmers and camels in a snowstorm, when, as he says simply, "We had to attack, and they got lost." That such toys as these should have been worked out and constructed under fire is a wonderful thing.

M. H.

This is a frontier scene in early settler days, worked out by Jean Hamman, the camoufleur, with his toys. It would seem that the Indian chief and the Colonel were having a disagreement which is watchfully attended by the other characters

Crane's Linen Lawn

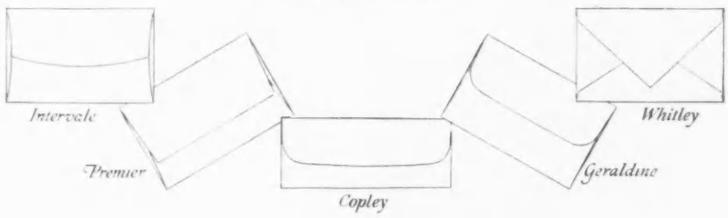
[THE CORRECT WRITING PAPER]

Something of the flavor of the days of courtly manners clings to the writing paper that served the fastidious folk of those leisurely times.

Crane's Linen Lawn is still chosen by thoughtful persons who insist that their stationery be not only beautiful, but unquestionably fashionable in its style.

All good stationery departments can show you the five new, smart envelope shapes—Whitley, Premier, Intervale, Geraldine and Copley—any one of which you may select with confidence.

Usable samples sent on request for twenty-five cents



EATON, CRANE & PIKE COMPANY

New York Pittsfield, Mass.

C. M. PHIPPS, Inc.
29-33 WEST 38th ST. NEW YORK

MOTOR NOTES

WITH the touring season, there always appears a series of new automobile models—always, that is, when the world is not busy with the final chapters of a great war. This season, having brought peace if not universal good will toward men, is no exception to the rule. At least three new cars of interest have been put on the market,—the American, the Cleveland, and the Stephens. In addition, announcement has been made of a host of new models of cars already known. It is exceedingly illuminating to note that all of these newcomers and by far the larger number of the latest additions to established motor-car families are of the six-cylinder type. This shows that public demand strongly favours the six at present, whatever technical men and especially well-informed motor enthusiasts may say and think about the greater excellence of the four as a type. The six is, generally speaking, flexible and powerful, and power and flexibility are what the modern motorist demands.

Of the newer models, it is worthy of note that many are characterized by the possession of motors having valves in the head. This is an engineering practice which has stood the test of time and received the merited tribute of wide-spread public approval. Without going into the technique of the matter, which would be quite out of place here, it may be said that valves in the cylinder-head rather than in the sides tend to give more of the desired qualities already mentioned,—flexibility and power.

FRESH SLIP-COVERS FOR THE CAR

Summer is not only the time when the average automobile is used most; it is also the time when it suffers the greatest wear and tear. The heat and the dust combine to make the freshness of the spring upholstery only a memory by mid-season. It has been said, however, that whenever a condition creates a true want, some one immediately finds means to fill that want. This is certainly the case with automobile upholstery. At a cost of from $2.50 to $5 a seat, one can now obtain washable slip-covers in a variety of attractive materials and patterns to fit one's car. These covers button on and are so fashioned out of materials previously shrunken that they really do fit. It is a matter of less than half an hour to put them on, so that a change can be made in a very few minutes. The use of such covers means a car that looks cleaner, as well as one that actually is cleaner, and gives a pleasing sense of coolness and freshness after the heat and burden of the summer road.

Great strides have been made in providing increased comfort for the motorist who likes to add a bit of camping to the conventional tour. For instance, there is a new folding camp bed which is a real bed, and much more besides, in spite of the fact that it can be carried on the running-board. This novel bed, brought out by Thomas E. Wilson and Company, contains a moisture-proof hair mattress and the miscellany of folding camper's or tourist's articles, as well as the framework of the bed and its canopy. When set up, the bed is raised from the ground to avoid dampness. It is provided with a top which keeps off the dew and excludes direct moonlight, and has side pieces of mosquito netting to keep out insects while admitting the breeze. In rainy weather, supplementary sides may be let down and tightly fastened, when they give full protection from both rain and wind. Such an outfit should go far toward making the tour to the woods or the mountains a real pleasure.

A CONVENIENT MOTOR JACK

Perhaps the most trite of all motor sayings is that about tires being the bane of the motorist's existence. But, like many time-worn adages, it has a measure of truth. Tires are the bane of motoring if one neglects caring for them properly, refuses to admit the possibility of puncture and blowout and, therefore, is not efficiently prepared for these inevitable contingencies. Half the nuisance of changing tires on the road is due to the annoying operation of getting the car jacked up. The familiar method is to take the jack firmly in one hand, kneel down, scrape away in the road surface till a hopefully sound foundation has been secured, and then begin the painful process of jacking, using all of one's weight and nearly all of one's temper, until the necessary elevation of the car has been obtained. Like witch burning, this type of jacking is a relic of the dark ages. However, to pursue the analogy to the bitter end, like the few people who still believe in witches, there are a great many who still use old-fashioned jacks. For $7, one may now purchase a jack that does away with all the back breaking and irritation. This jack has a long handle which is not used like a pump handle, but merely twists around. It is long enough to enable the whole operation,—placing the jack, raising the car, lowering the car, and removing the jack—, to be done while standing up. Similar magic is also worked by Lane's handle-control jack which works on the more familiar leverage, rather than the screw principle, but has a long folding handle that takes all the difficulty out of the business in hand.

A NEW HORN BUTTON

It is always annoying and sometimes dangerous to have to take one hand from the wheel in order to sound the horn, but the horn button which is located in the centre of the steering-wheel can only be reached in that way, unless, of course, one happens to be a contortionist. A new portable horn button, however, which sells for $1.50, permits both hands to stay on the wheel. In this device, the horn button itself is contained in a cap which fits like a thimble. Pressure against the steering-wheel itself is sufficient to sound the horn and give fair warning.

Dewees' Children's Shop

Mothers Now Can Purchase Dewees' Celebrated Kiddies' Clothing by Mail

THE call for it on the part of thousands of mothers prompts us to present our wonderful line of dainty, smocked, hand-finished children's apparel for home or school wear to readers of Vogue.

Exclusive in design, dainty in color tints, guaranteed in materials. Specialty clothing with sixty-one years of DEWEES' standard quality and warranty behind it.

DEWEES' Clothes for KIDDIES

Specialists in Children's Clothing

THE modern trend is toward specialization, and DEWEES' Children's Shop has established its prestige among mothers everywhere as being pioneers in the creation of hand-finished "Picture Book" Frocks for children.

Each DEWEES' Frock is an exclusive creation in itself, alluringly adorned with old-time smocking and exquisite hand embroidery.

Those shown on this page constitute only a fraction of the many which we have pictured in our new catalog.

Mothers are invited to send for it. They will be delighted to discover that the DEWEES' creators of children's clothing not only have achieved distinction in dresses for little folks; they have combined it with unusual economy. So send for our Children's Shop catalog today.

ORDER BY NAME IN THE SIZE YOU WISH

ANITA—Something a "bit" different in the way of an Empire model. Fine quality Chambray in Pink, Blue, Yellow or Green. Daintily smocked all around. White-Batiste covered buttons in front, and white batiste collar and cuffs. Ages, 3-4-5, $6.25; Ages 6-8-10, $7.50.

POLLY—A happy little dress of White Batiste, boasting a wide, white sash tying in back, and two rows of Pink or Blue smocking in front. Collar and cuffs match color of smocking. Fastens with tiny button in back. Ages, 3-4-5, $4.75; 6 years, $5.75.

BARBARA—A "Picture Book" frock this, with its frilly, white collar, cuffs and belt, and its pretty, white smocking in front. Pink, Blue, Green or Yellow Chambray. Ages, 3-4-5, $6.00; 6 years, $7.00.

PEGGY—Soft, White Batiste in the cutest of Baby styles. Hand embroidered rosebuds in Pink, Blue or Yellow nestle among the gathers, front and back, and sport on the wee collar and cuffs. Buttons in back. Ages, 2-3, $5.75.

HOPE—This charming little dress breathes the spirit of summer. White Batiste, beautifully smocked, front and back, in Pink, Blue, Green, Lavender or Yellow. Tiny buttons and loops to fasten. Ages, 3-4-5, $7.75; Ages 6-8-10, $8.75.

SUZETTE—Just a dear little frock for a wee lassie. Of fine, White Batiste cutely smocked in Blue or Pink. Novel tab collar and tiny cuffs outlined in color to match smocking. Buttons and loops in back. Ages, 2-3, $4.50.

B. F. DEWEES

Specialists in Children's Clothing

1122 Chestnut Street, Philadelphia, Pa.

Founded 1858

Quality and Standard Famous for More than Half a Century

What the Bridesmaids said
"Wasn't it too wonderful and how lovely she looked! She ought to be pleased for there never was such a charming wedding. Everything was done so well, the table and the favors were all so smart and different. They had DEAN'S of course." Ever since the days when New Yorkers had their country homes in Old Chelsea Village, DEAN'S WEDDING SERVICE has insured correct appointments and perfection of detail. DEAN'S supplies every requisite, including the Bride's Cake and Knife, Favors, Monogrammed Boxes, Table Decorations, etc. Illustrated book with prices, "Wedding Requisites," on request.
Dean's
628 Fifth Ave., New York
Established for Eighty Years.

Purity Cross
CHOP SUEY
Odd delicacies of the Orient—Chinese water chestnuts, Chinese bean sprouts, bamboo shoots, and other rich ingredients all combined by our master chef—*that* is inimitable Purity Cross Chop Suey!
Try it for supper
ALSO—PURITY CROSS Chicken a la King, Creamed Spaghetti au Gratin, Creamed Finnan Haddie, Lobster Newburg, Welsh Rarebit, and Corned Beef Hash.
Sold by best grocers and delicatessens — in 2 size tins — ready for your instant convenience.
SPECIAL — Get-Acquainted Assortment Offer
If your dealer hasn't Purity Cross Delicacies — send us his name and $2.00— and receive 5 regular size tins assorted *prepaid*. Send for the Purity Cross Book — "The Daily Menu-Maker" — which contains suggestions for many delicious dishes — *sent free* for name of best dealer.
PURITY CROSS MODEL KITCHEN
Dept. 4-C Orange, New Jersey
President

WHAT THEY READ

THE LAST MILLION, How They Invaded France—and England by Ian Hay, is disappointing, despite its many excellencies. Perhaps it is a trace of "company manners" in Major Beith's account of his comrades-in-arms from America; perhaps it is only that the book misses the high standard set by "The First Hundred Thousand" and "All in It"; or it may well be that both author and public have lost their enthusiasm for war books. Certain it is, at all events, that there is a perfunctory note in the latest book of this popular writer not to be found in his thrilling earlier stories of the famous Scotch regiment.

The volume is dedicated to "that born fighter and modern crusader, the American Doughboy," and it is prefaced by the address of welcome and of introduction to England, written by Major Beith, which was distributed on the transports and in the American camps in England. The story itself follows the adventure of a typical group of American soldiers from the time they set foot on their transport to the signing of the armistice.

Such an account would unfailingly interest all good Americans, even were it much duller reading than "The Last Million." There are gleams, too, of the whimsical humour so delightful in the earlier books, and there is much clever portrayal of national characteristics, both English and American. Best of all, there is most generous appreciation of the American part in the war and a generous admiration of the American soldier, white or black, a subject on which Major Beith is qualified to speak by virtue of a number of months' service with the American forces at the front. (Boston and New York: Houghton Mifflin Company; $1.50, net.)

THE DISABLED SOLDIER, by Douglas C. McMurtrie, Director of the Red Cross Institute for Crippled and Disabled Men, speaks with the voice of authority on a subject unhappily bound to command our thoughts for many years to come. The author, who bases his advice on many years of experience in this important field, is also well known as the President of the Federation of Associations for Cripples and as the Editor of the "Journal of Care for Cripples."

Briefly, under the title of "A Record of Injustice," is sketched the story of the care of the cripples of past ages. "Breaks in the Wall" traces the gradual awakening of the civilized world to its obligations to the disabled, and the rest of the book is devoted to a discussion of the complete change wrought by the present war and the marvellous way in which both the Old World and the New are meeting this greatest problem of restoration which any age has had to face.

Concisely and with definite detail, the author presents the account of the steps which are being taken in the Allied countries to return to usefulness and happiness the blind, the maimed, the deaf, and the shell-shocked men who have made so great a sacrifice for those countries; nor has he scorned to use that which may be learned from Germany's unquestionably skilful dealing with such problems.

Able minds in every nation are at the service of these disabled men, planning hospital care, physical training, the fitting of artificial limbs, and the vast problems of re-education for the all-important work of self-support. Methods differ, of course, in different countries, and this book, with its careful and comprehensive study of the many sides of the question, affords to each the opportunity to learn from the wisdom of neighbouring countries. As an inspiring record of accomplishment in the face of seemingly insurmountable difficulties, it is worth the attention of every thoughtful reader. (New York: The Macmillan Company; $2, net.)

FOR SUMMER'S LEISURE

DWELLERS IN ARCADY, The Story of an Abandoned Farm, by Albert Bigelow Paine, tells a tale to tempt city dwellers out into the open, a quiet leisurely tale, full of the charm of that New England country

(*Continued on page 98*)

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An Ideal Doctor! His Powders are a Pleasure to Take!

IF scorching suns and hot, dry winds make summer a time of torture for you—just so many weary days of irritating, smarting discomfort—that means you need more than an ordinary talcum powder. In *As-the-Petals* you find just the right quality of medication to soothe and benefit the tortured skin.

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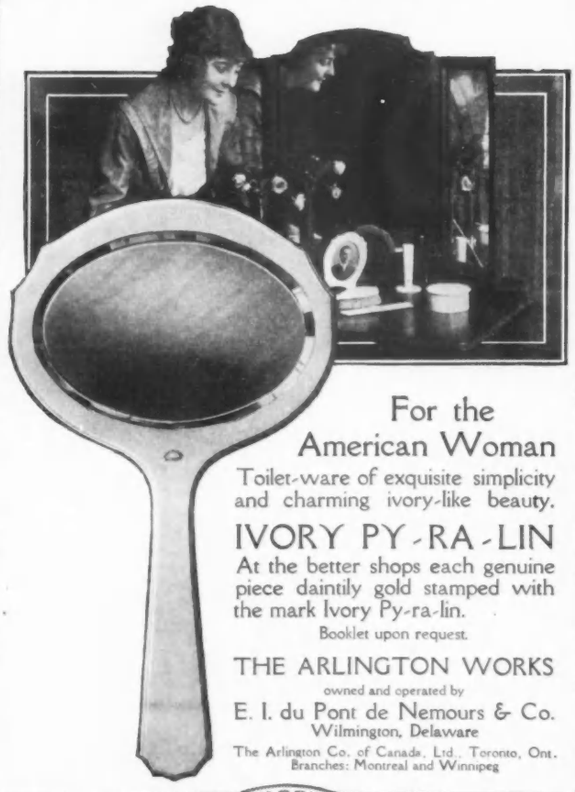

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THE JACOBS BROS. CO., *Inc.*
Dept. B 71 WARREN ST., NEW YORK CITY

WHAT THEY READ

(*Continued from page 96*)

which has seen the generations which loved it pass away to be replaced by a younger generation born to the love of cities. The cycle is completed in this New England idyl by two city dwellers who fall under the spell of an old house beside a brook and joyously abandon the conveniences of apartment life to rehabilitate the old homestead.

Connecticut, the land of abandoned farms, is the scene of this adventure in rural blessedness which begins when the youngest child is two and lasts until the younger generation, grown up, follows the lead of the earlier younger generation, and sets forth to seek its adventures in a wider world.

The charm lies in Mr. Paine's delightful style, in the pleasantly reminiscent vein which lends interest to the simplest events. The quiet humour, the amiable philosophy of life, the kindly portrayal of character, and the unhurried flow of this story in which the actual event counts not at all, combine to create an atmosphere as unique and as far removed from the rush of modern life as the old house about which the story centres. (New York and London: Harper & Brothers; $1.50, net.)

WILD YOUTH AND ANOTHER, by GILBERT PARKER, will find the welcome which always awaits a new book by this able story-teller, who won his public many years ago and has been extending it ever since. The volume is made up of two stories laid in that Canadian West, which, like our own, (*vide* Zane Grey *et al.*) is peopled by chivalrous ranchers and cowboys, unspeakable villains, and lovely maidens, preferably in distress. Herein is the stuff of rattling romance, and Sir Gilbert Parker has not neglected his opportunities.

More than this lies to his credit, however; Patsy and the Young Doctor, characters common to both stories, have a being aside from the sweep of the story. Oriental mystery, introduced in the persons of two Chinese servants, is well handled, and the story as a whole, while it is a slighter piece of work than the books which won their author's fame, will provide something more than adequate diversion for a summer afternoon. (Philadelphia and London: J. P. Lippincott Company; $1.50, net.)

THE CUP OF FURY, by RUPERT HUGHES, is described on its title page as "a novel of cities and shipyards," and it is perhaps as a romance of our great war-time adventure in the making of ships that it will live longest in the memory. Rarely is a story of industry so well handled.

Interest centres in Marie Louise, the adopted daughter of Sir Joseph and Lady Webling, English citizens of German birth. The scene is at first laid in London, where Marie Louise unwittingly becomes involved in the secret plots of her foster parents whom she and the world at large believe to be loyal citizens of their adopted country. Faced with discovery, Sir Joseph and Lady Webling commit suicide, and Marie Louise, though under heavy suspicion is set free because of her American birth. Burning with eagerness to atone for the harm she has unknowingly done to the Allied cause, she comes to America, and the scene shifts to Washington and a neighbouring shipyard where her work and romance go hand in hand under the able supervision of one Ross Davidge.

The troubles of Marie Louise are not over, however, for in befriending her sister who has remained in that poverty-stricken strata to which Marie Louise was born, she, as she later learns to her sorrow, places in Davidge's shipyard a budding Bolshevist devoted to sabotage and every sort of trouble making and closely allied with her would-be friends of German race. Fortunately, she learns her error in time to avert its worst consequences and to turn the tables by exerting her exceptionally clever wits to learn German secrets, and Jake the Bolshevist affords the author opportunity for apt and accurate comment on the aims and methods of this latest brand of drones in the human hive. The story is told with vigour and a crisp deftness of character drawing. (New York and London: Harper & Brothers; $1.75 net.)

SONGS OF THE SEA

SAILOR TOWN and SMALL CRAFT, by C. FOX SMITH, true to name, tingle with the salt winds of ocean and swing with the music of its waves. It is perhaps inevitable that there should be an echo of Kipling in such verse as this, but there is much also of the author's own virtue in these ballads of the open sea. "There is an undefinable but clear-cut individuality," says Ian Hay, "which comes to earth-dwellers who have learned to maintain themselves in some other element. Aviators and sailors possess it in similar degree." It is her comprehension of this individuality and of the rhythm of sounding waves that makes Miss Fox's book remarkable and delightful.

The war plays a large part in these verses, for what war ever so profoundly affected those who go down to the sea in ships? The war service of the old "tramp steamers" inspires a swinging chanty, "Let Her Go!", and the feeling of the true sailor toward the pirates of Germany is tellingly expressed in many verses, of which "The Open Boat" best merits quoting:

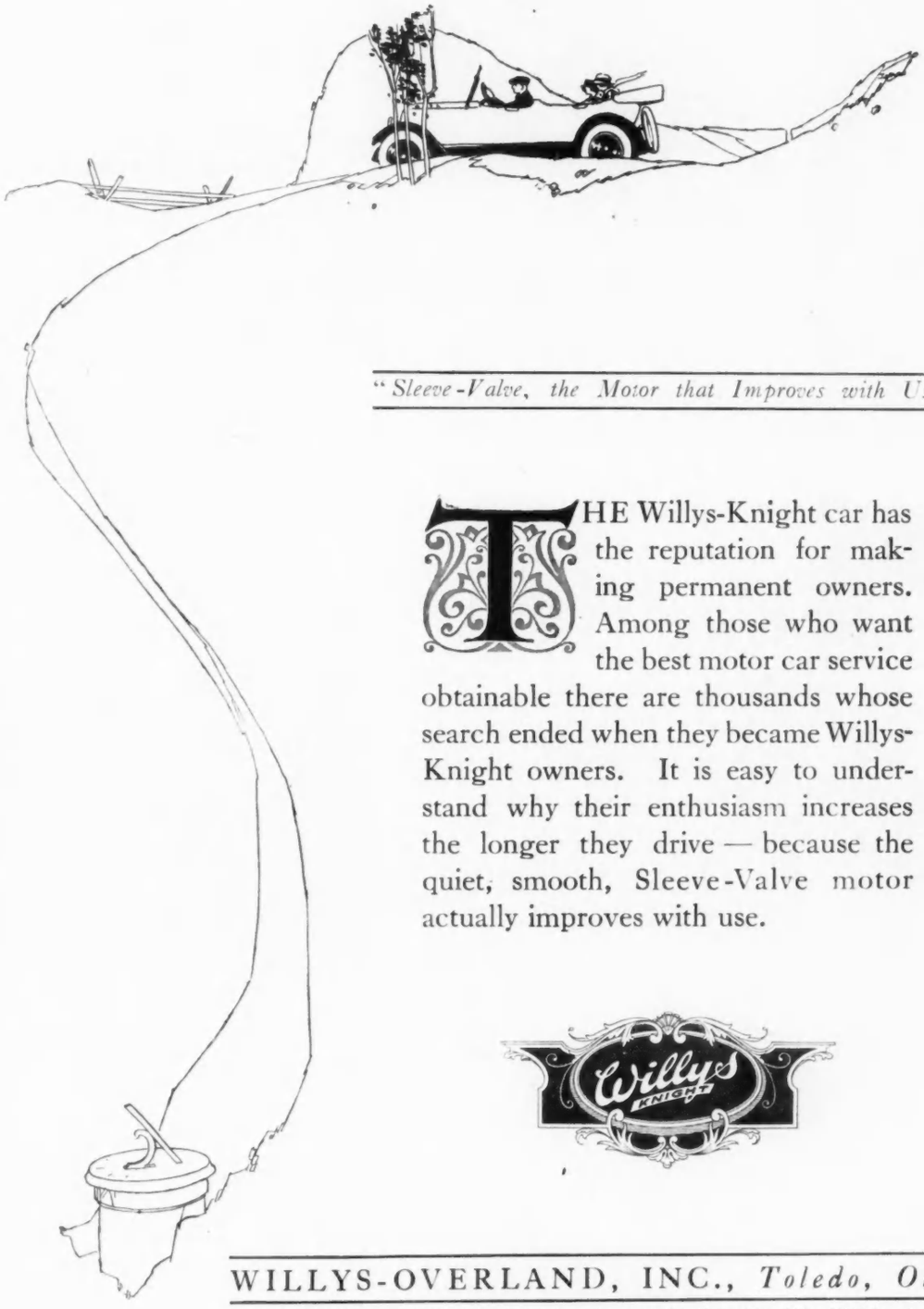
"When this 'ere war is done (says Dan)
and all the fightin's through,
There's some will pal with Fritz again
as they've been used to do—
But not me (says Dan the sailor-man), not me (says he),
Lord knows it's nippy in an open boat
on winter nights at sea

"When the last battle's lost an' won,
an' won or lost the game,
There's some'll think no 'arm to drink
with square'eads just the same,—
But not me (says Dan the sailor-man), an' if you ask me why,
Lord knows it's thirsty in an open boat
when the water breaker's dry!

"When all the bloomin' mines are swep'
an' ships are sunk no more,
There's some 'll set them down to eat
with Germans as before,
But not me (says Dan the sailor-man), not me for one—
Lord knows it's 'ungry in an open boat
when the last biscuit's done!

"When peace is signed an' treaties
made an' trade begins again,
There's some'll shake a German's 'and
and never see the stain,
But not me (says Dan the sailor-man), not me, as God's on high—
Lord knows it's bitter in an open boat
to see your shipmates die!"

The prairies also call this maker of songs, and there are a scattered few of verses on varied subjects, but in none of these does she attain the excellence which is the rule in her poems of the sea. (New York: George H. Doran Company; $1.25 each, net.)



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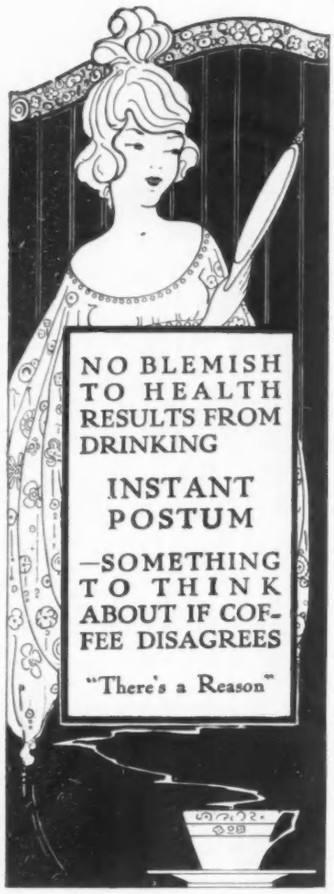

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If so, Dr. Blackford will tell you what your mental and emotional qualities are likely to be. The same if you are a brunette.

When you really know the difference between the blondes and brunettes, the difference in their characters, temperaments, abilities, and peculiar traits, you will save yourself many a mistake.

To be a good judge of other people you must know these things.

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The history of nations—of civilization—is woven through and through with these fundamental differences. To know these differences scientifically is the first step in judging men and women, in getting on well with them, in mastering their minds, in making them like you, in winning their respect, admiration, love, friendship.

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Designed for a leafy setting is this graceful group by Edward McCartan

SCULPTURE FOR A GARDEN

(*Continued from page 58*)

inevitable action of rain. The sculptor who works for the garden must work for broader effects, for beauty of mass and line. His work may charm us by a fleeting glimpse through waving branches; it may be the final perfection of a long golden green vista, or it may be the beauty in utility of such essentials in garden furnishings as the sun-dial and the fountain pool.

Classic tradition persists strongly in this garden sculpture. Is it because the Greeks were the greatest of all nature worshippers? The faun, the great god Pan, and the nymphs, often in reality delightful modern versions, still inhabit our gardens. The child figures of Hellenistic art, also, still inspire the present-day sculptor to present-day interpretations of the boy and the goose or the cupid and the dolphin. Better yet, we have begun to develop a garden sculpture more entirely our own, especially successful in its decorative adaptation of bird forms.

SCULPTURE IN LIMITED AREA

While the past decade has already taught this country much of the value of sculpture in large and formal gardens, its adaptation to limited area is a newer idea and one of engaging possibilities. The demonstration of these possibilities was the high merit of this recent exhibition of garden sculpture held in the garden of Touchstone House. Here in the small space of a city garden were gathered some twenty or thirty pieces, moderate in size, of course, and simple in design, and the result was to make clear that a fruitful source of beauty for the small garden has been greatly neglected. Naturally, in a small garden, the number of pieces is restricted, and the form which these few pieces shall take is a matter for serious consideration.

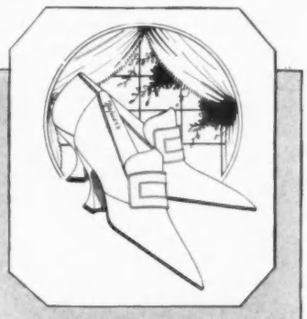
Since no garden, however small, is complete without its freshening glimpse of water, the figure for the fountain or the still pool may fairly claim first consideration. It seems a platitude to say that such a figure must, first of all, be suited to its environment. Yet failure to consider this first essential has led to such flotable incongruities as the crowning figure of the Plaza fountain, which, unusually lovely in itself, troubles rather than rejoices the mind of the beholder, so much does it seem a human woman, destined for shelter and gracious ease, but set by an inconsiderate fate at the mercy of wind and rain and sun, forlorn of that bold Highlander whose "plaidie to the angry airt" might shelter her.

Clearly a creature of the great outdoors is Harriet Frishmuth's fountain figure, "Joy of the Waters," included in the Touchstone exhibition. This leaping dancing sprite seems a very spirit of bubbling waters, at home wherever fountains sound the music of their splashing spray and as light and joyous as they. More sedate and more expected are the various child figures with frogs or turtles in which Janet Scudder excels, but equally delightful is the eager graceful figure which leans, Narcissus-like, above the little pool of Lucinda Davies' bird-bath.

The sun-dial is one of the essentials of an older day which have come to be indispensable luxuries of the modern garden. Sometimes it is the traditional sun-dial with its brass plate and severely plain gnomen mounted on a finely elaborated pedestal. Again the dial-plate itself is chosen for embellishment, and the gnomen is made a part of the decorative scheme. Such is the plan in a sun-dial recently designed by Harriet Frishmuth. In this sun-dial, a fisherman is just drawing a fish from the water, while the circling ripples form the dial-plate, and the shadow is cast by the fisherman's line.

FOR LARGER GARDENS

Fountain pool, bird-bath, sun-dial, and similar decorative necessities, in due proportion, belong equally to the large garden, but it is the large garden alone which affords adequate setting for the purely decorative groups or figures designed for its leafy setting. Notable among the makers of such decorative pieces is Edward McCartan, whose "Spirit of the Woods" is one of the few modern garden masterpieces. Two of McCartan's new garden groups, not yet completed, go back to classic theme, but interpret the theme in a spirit wholly modern and with a grace and refinement rare in any art. Another recently completed decorative group is that by Florence Lucius, in which a swirl of drapery suggesting the swirling of autumn leaves follows the motion of the madly dancing figures.



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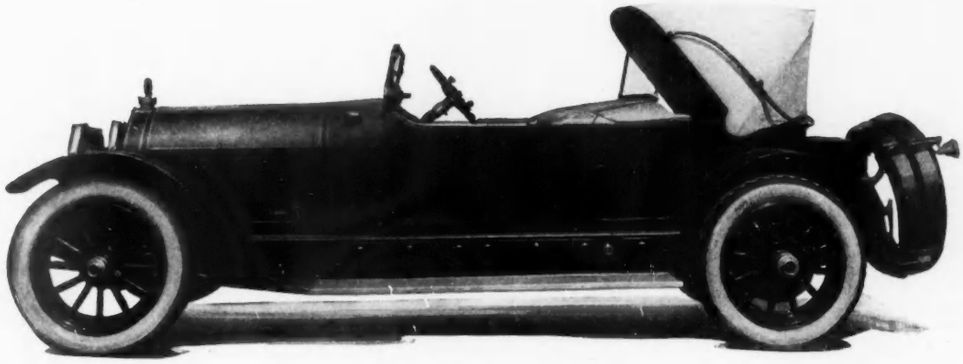

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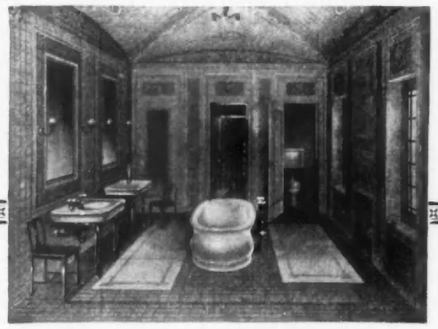

A BATH ROOM OF SUPERFINE QUALITY AND BEAUTY

Elegance and refinement are suggested in this picture taken from one of the model bath rooms in the Crane Exhibit Rooms, 23 West 44th Street and 22 West 45th Street, New York City, which the public is invited to visit.

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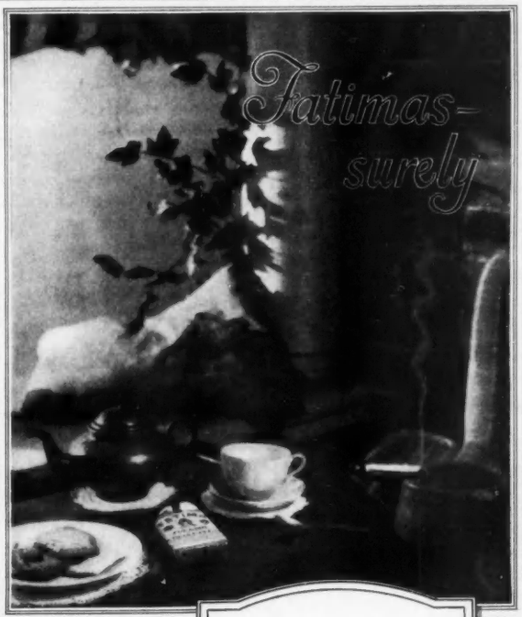

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An assuredly brilliant success was this evening gown of black and gold brocade. The train was lined with jade green satin

NEW YORK FORESHADOWS *the* MODE

(*Continued from page 28*)

length at the front and belted with a soft girdle, the diagonal end of which, like the bottom of the blouse, was edged with tiny balls.

PICTURESQUE HATS

The motor hat offers one opportunity for the woman with a liking for the picturesque to indulge her fancy, and, now and then, a quaint and effective novelty makes its appearance. The little hat worn at the races and sketched at the top of page 27 was vastly becoming to its dark-haired wearer. The basis of it was a helmet similar to that worn by tourists in India and like the hats adapted by men here as polo hats. Over this was draped a long white chiffon veil which swathed the neck and then flowed out in a long end at the back. Another midsummer novelty is sketched in the middle of page 27 as it was seen recently at a smart restaurant. The brim of this hat was a palm-leaf fan cut away at the top to permit the insertion of a blue taffeta crown wreathed with field flowers. Smartly lifted front and back was the shiny black straw hat sketched in the middle of page 28, and, by the way, not a few of the new hats are lifted from the coiffure at the back.

The wedding of Miss Edith Mortimer, daughter of Mr. Stanley Mortimer, and Count Mario Panciera di Zoppola, of the Italian Army Air Force, was the chief event of interest to society on June 28. The marriage took place at Roslyn House, the country home of the bride's parents, on the summit of Wheatley Hills. With her exquisite gown of ivory satin, the bride wore the point lace veil which had been worn by her mother and her grandmother on their respective wedding-days. She is shown with her attendants at the top of page 28.

An evening gown that made its wearer notable at a smart gathering recently and which is sketched at the top of this page was of black and gold brocade elaborated with a passementerie of gold and green stones. The shoulder straps were of brown velvet, and the train was lined with jade green satin.

Miss Audrey Hoffman appeared at the Belmont Park races in a black and white dotted foulard frock that was distinctly of the present mode

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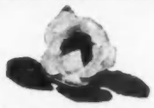

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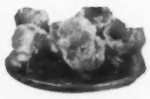

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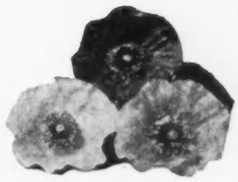

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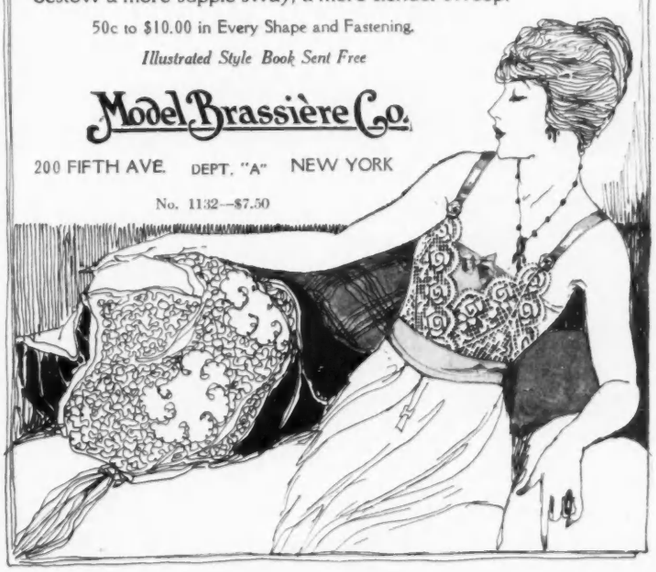

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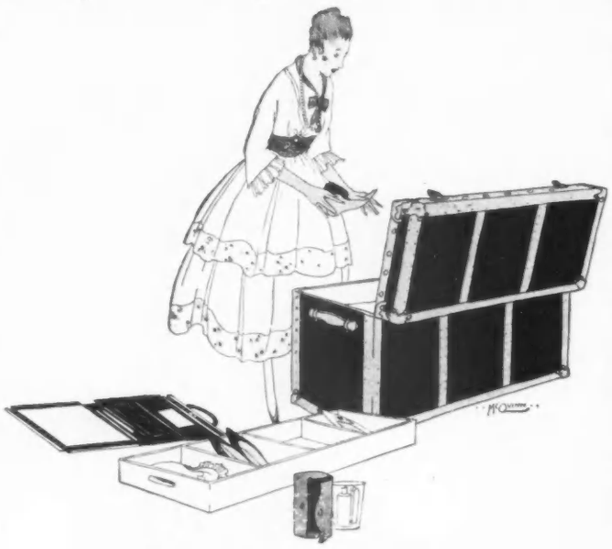

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VOGUE

Have you been receiving Vogue at your summer country home? Then you are probably planning to return to town shortly. The autumn fashion numbers of Vogue (beginning September 1) are all-important. Naturally, you do not want to miss a single one.

Unlike letters, magazines are not forwarded by the post office. Therefore, if you subscribe to Vogue and wish to receive your copies at your autumn address, you should give Vogue's subscription department at least

Three weeks' notice

so that your address may be corrected in our files and your copies of Vogue may be sent direct to your autumn address without loss, delay, or the trouble of corresponding with postmasters about forwarding copies.

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and mail it to us at once. It will insure your receiving the all-important autumn fashion numbers of Vogue at your town address.

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AUTUMN TOWN ADDRESS

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19 West 44th Street
New York City

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Please send Vogue to my town address as given below,

beginning with (date).....

Name .....

Street..... *City*..... *State*.....

My summer address as here given is to be cancelled

Name .....

Street..... *City*..... *State*.....

A diminutive combination suit of white batiste is well finished with embroidery; in sizes ranging from 6 to 14 years, $1.75 to $2.45

SEEN *in the* SHOPS

(*Continued from page 69*)

the lower left on page 68, which may be had in white and in turquoise blue, as well as in navy blue Georgette crêpe, and which has long sleeves and a youthful round neck. In the lighter shades, it may be pressed into service for evening entertainments, and, in the darker colour, it may be worn by the schoolgirl on Sunday afternoons. The frock is very simply made with a long tunic and a girdle of the material, but, by way of ornamentation, a delicate bead trimming has been applied, white on the white frock and on the frock of turquoise blue, and navy blue on the frock of that tone.

BLOUSES FOR THE SCHOOLGIRL

A type of blouse of which the schoolgirl's outfit may well contain a number of examples is illustrated in the sketch at the upper right on page 69. Made of either white China silk or white crêpe de Chine, it is excellently tailored and fashioned after a well-fitting model. This blouse has a convertible collar and fastens with pearl buttons of good quality. The girl from eight to fourteen years of age may wear a little blouse on the order of that shown near the middle at the bottom of page 69. It is fashioned of white dimity with little frills of the material down the front and around the edge of the turnback collar and cuffs. It may be had without the frills if desired.

The jersey cloth frock worn by the little girl in the same sketch is obtainable only in very small sizes ranging from 2 to 6 years. Graceful and becoming, it is the sort of little frock in which a child may play or go to kindergarten, and in this capacity, it will give excellent service. The middy blouse, which is stitched down to the kilted skirt, laces up at the neck with a bit of ribbon. It may be had in pure wool jersey in navy blue, emerald green, white, or brown.

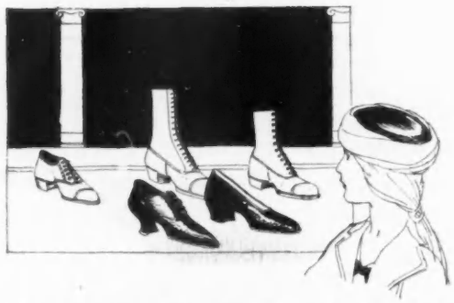
THE FIRST CORSET

A really important garment is a girl's first corset. That the small body should be correctly molded is essential to health and to graceful lines in later years. The modern idea of corseting which involves support without restriction is well exemplified in the little model shown at the upper left on page 69. This is fashioned of flesh coloured batiste lightly and flexibly boned, with a band of elastic about the top to provide a maximum of freedom.

For warmth and genuine comfort, the blanket bath-robe has few equals, and the careful mother who is outfitting her daughter for boarding-school will do well to select a robe of this kind. Boy's bath-robes are frequently found more satisfactory than those intended for girls, for they are cut on straight lines with a degree of looseness not generally found in girl's garments. In the boys' department of one of the large shops was found the robe sketched at the lower right on page 68. It may be had in various attractive combinations of colours, such as navy blue and grey, old-blue and grey, brown and grey, all in block plaid designs. It is obtainable in boys' sizes from 6 to 18 years.

Illustrated in the sketch at the lower left on page 69 is a pair of pyjamas made of warm flannelette after a one-piece model. In the 8-year size, these pyjamas cost $2.10; in the 10-year size,

(*Continued on page 106*)



At the left is a brown calfskin oxford; $8.50. The high walking boot is of brown calfskin; $8.50. A low heel characterizes the black calfskin boot at the right; $5.75. The low French heel of the black patent leather oxford suits the older girl; $10. The smaller girl may dance in the patent leather pump beside it; $6

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THE TREO GIRDLE is made entirely of porous woven surgical elastic web, which "gives" freely to every movement of the body, yet firmly holds the figure. It lends grace with absolute comfort at all times. Our patented method of construction and character of materials used make it equally desirable for street, dancing, evening or sport wear; in short or long lengths; white or flesh. Retail, Misses' lengths, $3.00 to $7.50; Adults lengths, $4.00 to $10.00.

CAUTION—The TREO GIRDLE has the feature strip of elastic above the elastic waist-line band and, therefore, supports the body above and below the waist-line. Other similar all-elastic garments are simply hip-confiners, and Not Elastic Corsets. Insist upon securing the TREO ELASTIC GIRDLE CORSET with the Feature Strip. *If your dealer cannot supply you, write for FREE booklet*

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Reduces your weight in a natural way

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Very truly yours,
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Your friends must have told you about Basy Bread, now recognized as the standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food, scientifically prepared.

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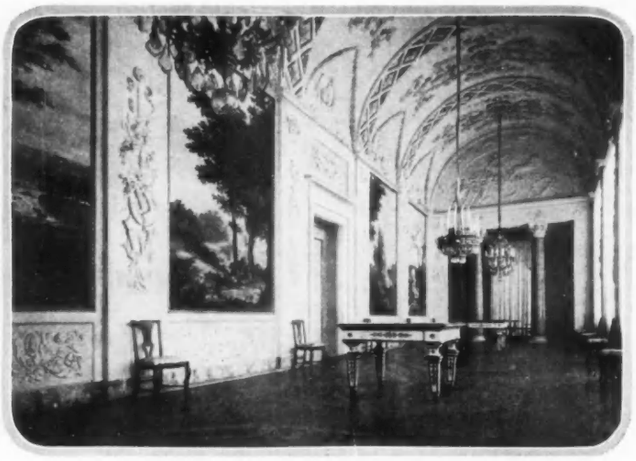

In the spacious proportions of its arched ceiling and pictured walls, and in its noble decoration, the corridor at the Poggio Imperiale is redolent with the presence of vanished Florentine nobility

A BELGIAN PRINCESS

(Continued from page 34)

perial city. Marie José, the little Princess, could no longer dance about among the shadows and fountains of her garden. Around her on every side was great suffering. For hours at a time, even for days, the Queen was absent in the hospital. Gone were the brilliant uniforms of the soldiers that had flashed with gay bravado through the majestic palace. Instead, the soldiers wore dull colours, and on the heads of the officers, in place of their haughty plumes, blazed forbidding metal helmets. Hawk-like machines, winged like great birds, circled far overhead, letting fall bombs.

Marie José was not afraid. But the enemy advanced nearer, and the little Princess and her brothers were carried on a secret ship across the waters.

Bye and bye, however, they slipped home again, where the King was always in uniform, where day and night hoarse cannon thundered, and where the hospitals were crowded with wounded soldiers. Sometimes the little Princess wrote letters for them, sometimes she sat silently by the cold palace windows and stared into the blue twilight.

Again came flight—this time, to the old Tuscan city that knew Dante's song and Galileo's starry watches. And, after a few days, she went to the Poggio Imperiale, set like a green flame in fields of dusk blue olive-trees and pendulous grape-vines.

There were lessons in drawing and painting, there were hours of play with her companions, there were laughter and study and dancing. And at Christmas, when she grew homesick for her own palace, a gallant little tree burned candles at every twig and bobbed bright balls at every tip. In the package which came from home, she found a photograph of the King in his war-helmet and one of the Queen in the great-coat she wore to the hospital.

But at last Marie José went home. Gone were the hostile forces from the valiant little country, gone the woe and turmoil. The helmet of the enemy was broken, his guns left behind, his army tired, bloody, and disbanded. In the gardens, the silver fountains again sang and shimmered, the flowers tipped and tilted, the birds flashed on slim wings. Through the streets of Brussels, home to the great palace, rode the King and Queen, the little Princess, and her brothers—for the war at last was won.

TRYPHOSA BATES-BATCHELLER.

SEEN *in the* SHOPS

(Continued from page 104)

$2.25, for the 12-year-old girl, they are $2.40; and for the 14-year-old girl, $2.50. They are also attractively made up in pink soisette, costing $2.95 for the 8 to 14 year sizes and $3.25 for those from 16 to 18.

Shown in the same illustration, the simple gown and envelope chemise of fine white nainsook with Irish lace are suitable for the schoolgirl's wardrobe. The sizes range from 12 to 20 years.

Less expensive lingerie, however, is sketched at the top of page 68. The square-necked gown is made of a very good quality of batiste. The surplice gown is trimmed with a little embroidered edge about neck and arms and is caught with little blue ribbons on the shoulders. It may be had in sizes 12 to 20 and is a carefully made and becoming model. The knickerbockers thrown over the back of the travelling bag are a particularly wise selection for the schoolgirl. For the very small girl, the illustration at the top of page 104 shows a little combination made of white batiste and trimmed with a good embroidered edge; size 6 years, $1.75; 8 years, $1.85; 10 years, $1.95; 12 years, $2.25; 14 years, $2.45.

Shoes for the schoolgirl should be very carefully selected, and those in the sketch on the same page include shoes for every occasion. At the extreme left is shown a brown calfskin oxford with perforations and a low military heel. Beside it is illustrated a high walking boot of brown calfskin. The third, at the extreme right, is a black laced calfskin shoe with an extremely low heel about half an inch in height. It, too, has the round toe prescribed for the schoolgirl. At the left, in the front row, is shown a black patent leather oxford. The last shoe is a pump which may be worn for dancing.

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. In ordering goods, enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York.

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V 8-15-'19

This is the cover design of the

Forecast *of* Autumn Fashions

Number of Vogue

Dated September 1

Of all Vogue's issues, this Forecast Number, presenting a time-saving, money-saving, fashion-conserving review of the Autumn Mode, is in greatest demand. Every year it is sold off the news-stands in two or three days. And every year hundreds of readers are disappointed because they "didn't realize it was getting so late in the month."

In order to make sure of getting your copy promptly—indeed, to make sure of getting it at all—it is necessary to forewarn your newsdealer now that you will want it. See or write or telephone him today. "Tomorrow" is the mother of all evil!

Distinctive dress depends far more on information than on unlimited means, and the Forecast of Autumn Fashions Number of Vogue is especially designed to enable its clientele of discriminating women to gown themselves in their accustomed taste and smartness.

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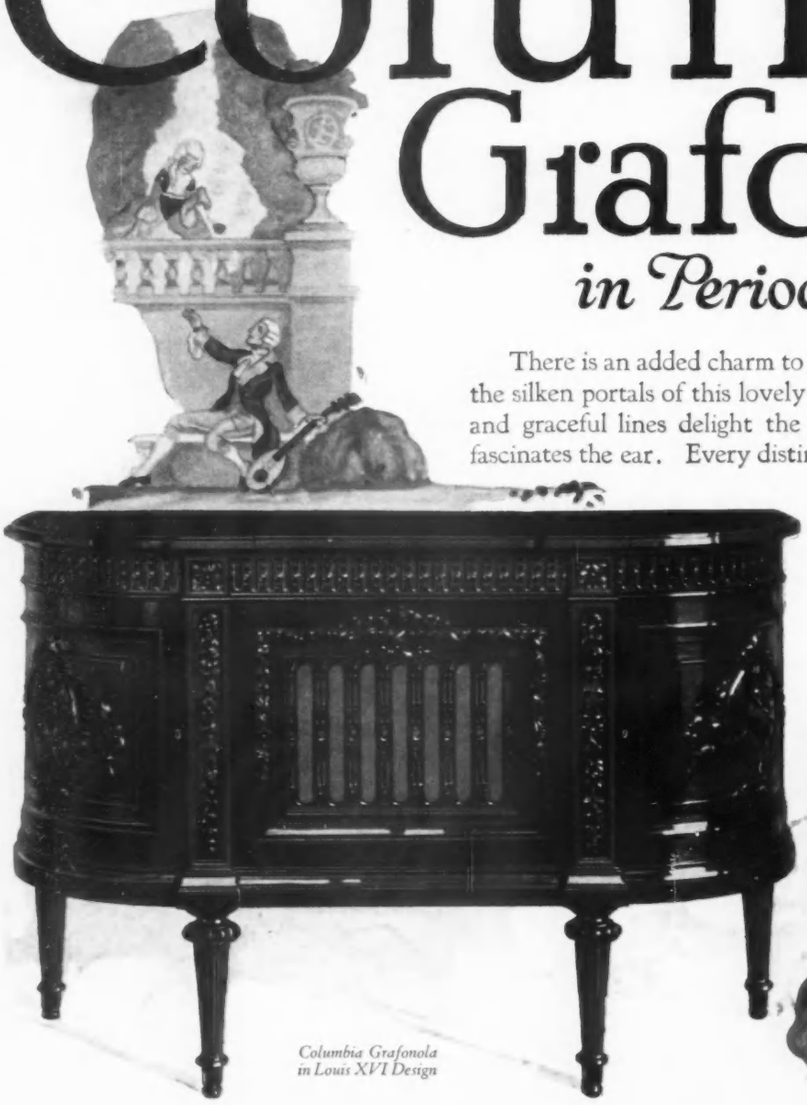

Columbia Grafonola in Louis XVI Design

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